The University of Alberta

How do junior high students make values decisions through process drama?

by

Marie Gervais ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial
fulfillment of the requirements for the degree of Master of Education

The Department of Elementary Education

Edmonton, Alberta

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"The drama is of the utmost importance. It has been a great educational power in the past; it will be so again."

'Abdu'l-Baha

University of Alberta

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled How do junior high students make values decisions through process drama? submitted by Marie Gervais in partial fulfillment of the requirements for the degree of Master of Education.

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Dr. Jim Parsons

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Date

DEDICATION

The dedication of this work is threefold.

- *From the past, I would like to offer this thesis about moral education through drama, to the memory of my mother, who not only taught hundreds of children how to be 'good' over the span of her thirty-plus teaching career, but instilled in me a desire to be a source of good to the world and gave me an appreciation and love for truth and beauty. And to my father, who used the power of story and personal example to demonstrate the ethic of care. Beyond the influence of my parents, is the farther reaching history of a grandmother whom I never met, but who had the foresight and wisdom to insist her daughters be educated to the best of her ability, at a time when it was frowned upon for girls to do so.*

- *In the present, I dedicate my thesis to my wonderful husband, Roger, whose love, support, and editing skills were essential to its inception and completion.*

- *And finally for the future, I dedicate all my work to my four talented children, Aaron, Roshan, Zohreh and Loie, whom I have raised to be world leaders and who have already contributed to making the planet a better place through their many virtuous deeds and outstanding accomplishments. May they continue to be a source of light and life to others.*

Abstract

The connection between drama and moral education has not been widely researched (Winston, 1998). Character education movements advocate direct teaching of virtue, teacher as role model, and community development to promote better interpersonal skills and virtuous behavior among children (Kirschenbaum, 1995; Leo, 1999; Lickona, 1997; Williams, 2000). This study examines the role of process drama, loosely defined as educational drama for awareness and conflict resolution (Neelands, 1990; Rohd, 1998; Winston, 1998), as it can be used with junior high students to explore their own values and to collaboratively create a dramatic collective expressing those findings. Students examine their values in the areas of family, friendship, and issues of importance to them. Through dramatic cognitive dissonance followed by reflection, students' awareness of their values articulation processes becomes heightened with the intent of encouraging problem solving and decision making that is healthy, sustainable, and promotes the unfolding of human potential (Bopp & Bopp, 2000).

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Chapter One: Introduction

In its report to UNESCO, the International Commission on Education for the Twenty-first Century identified learning to know, learning to do, and learning to be as three out of four essential pillars for universal educational goals (Delors, 1996). The fourth goal is one that Delors, chairman for the commission, considers crucial to the continuation of our planet and of the human species. That skill is "learning to live together" (p.22). With the breakdown of interpersonal relationships, family difficulties, increase in violent and destructive behavior; and local, provincial, national and international conflicts, it is clearly evident, that people, desperately need to "learn to live together." This topic is intimately connected with our human capacity to make moral decisions because healthy interpersonal relationships require a conceptual framework that has, as its goal, a world that is safe and just for all. Morality has always provided such a framework in the past, and may possibly render this service to society again if effectively applied in the school setting.

My experience as a teacher of both elementary and junior high students has been an experiment in the promotion of moral education as a means to making the world a better place. As an educator, I espouse the philosophy of Rorty (1982), as cited by Ellis (1998, p. 11), who believes that, as human beings, we only have two projects: "to take responsibility for our own continuing growth and to contribute to solving problems in our communities." This has been, essentially, my hidden curriculum for students since I began teaching seventeen years ago. Whether I was teaching language arts, physical education, art, music, social studies, or French, all subject areas were opportunities for students to clarify and articulate their values, engage in conflict resolution as they encountered interpersonal difficulties, and reflect upon their progress as 'good' human beings who were contributing positively to the world, each according to his or her capacities. Although this educational approach is challenging and difficult at times, I adhere to Verbke's interpretation of Aristotle's philosophy that, with regard to the ensured positive development of the human species, the development of character is the most important goal of education, without which all educational efforts are reduced to training for specific and possibly obsolete skills (Verbeke, 1990, p. 3). Without devaluing the importance of academic training, the ultimate goal is of course to have educated young adults who are both learned and good as in the words of the eminent Persian philosopher, 'Abdu'l-Baha as quoted in the compilation, *Foundations for a Spiritual Education*:

> They [teachers] must favour character and conduct above the sciences and arts. Good behaviour and high moral character must come first, for unless the character be trained, acquiring knowledge will only prove injurious. Knowledge is praiseworthy when it is coupled with ethical conduct and a virtuous character; otherwise it is a deadly poison, a frightful danger. (1995, p. 7)

My premise for this project is that values education in the elementary and junior high schools needs to be taught and cannot be assumed or taken for granted (Kirman, 1996, pp. 41-57). However, there is considerable conflict in educational literature citing the efficacy of numerous character education programs and their results. Some claim multiple and observable positive changes in student behavior, as in the work of DeRoche and Williams (1998), who demonstrate that almost any direct teaching character education program, such as the Lions/Quest, STAR, Child Development

Project, and numerous other conflict resolution programs promote decreases in violence, better school attendance, and increased student perception of safety. Others, such as Hunter (2000, p. 27), in his book, *The Death of Character*, claims that any positive results from these programs are at best minimal and short lived, serving only to reflect the kind of moral society adults would like to see, but do not know how to promote in the politically correct and a-cultured society in which we live.

In response to these two conflicting opinions, I will take the path of what has continued to prevail throughout history in all cultures: an ongoing concern with the moral fabric of society and a desire to somehow direct the attention of children to this concern. Moral education is as old as humanity, and having thus withstood the test of time, cannot be ignored. Further to this, I concede, along with Kavanaugh (1990, pp. 11, 25), that the reason humanity is concerned with morality in the first place, is because moral thought, moral emotions, and moral behavior are distinguishing characteristics of our humanity.

Direct teaching of morality is not by any means a new concept. Early references to the teaching of virtue come from philosophical sources as ancient as Plato and Aristotle and culminate in the recent rash of popular children's literature with such titles as, *The Children's Book of Virtue* (Bennett, 1995), *Stories of Virtue* (Bennett, 1993), and *The Virtues Guide* (Popov, Popov, & Kavelin, 1993). Arguments that moral reasoning can or can not be taught through the inculcation of virtue concepts (Hunter, 2000, pp. 151-155), that some values are personal (Kirman, 1992, pp. 7-9) and some universal (Council for Global Education, 1999), that morality can be divided into masculine (reasoning – rights oriented) and feminine (affective-relationship oriented) (Gilligan, 1979, pp. 431-446; Noddings, 1984*)*, that a moral person has no internal conflict (Oh, 1986, pp. 82-85), or is capable of recognizing moral self-deception and transforming that into self-knowledge (Isenor, 1991, pp. 35-37), or is constantly growing into morality through the process of identifying, naming, and understanding moral emotions (Kavanagh, 1990), leaves most educators confused about how they should be teaching values, if at all, in the public school system.

Elementary school teachers cannot escape the teaching of values. They are confronted daily with situations of student interpersonal conflict and non-compliance among the many challenges that working with a group of young children entails. Whether they are consciously engaging in this process or not, teachers of young children still find themselves striving to teach their students how to better live together. Sometimes that teaching takes the form of class discussion, the group formation of class rules, the role-play of a student-to-student conflict to generate problem solving skills or perhaps a story that illustrates a principle or an example to be followed. Students may not be internally motivated to behave morally at first, but even if they do not internalize moral concepts, it is still easier to live with people who through habit have learned to "do the right thing for the wrong reason," than those who "do not do the right thing at all" (Kavanagh, 1990, p. 35). Kavanagh, on the other hand, additionally makes the statement that, even in young children, moral emotions (feelings which stem from our strong secondary desire to do something because it is good) are observable in children as young as three when they show shame at having an accident following having achieved bladder control. She argues that the fact that young children have an immature understanding and application of morality does not mean they do not have a moral understanding (pp. 71-72).

The above argument can be made for junior high students who are often in a position of acquiescing to rules with which they do not agree. An example of the immature understanding and application of morality can be observed by listening to junior high students argue that rules which are not obviously tipped in their favor are labeled as unfair. The discussion that fairness is a moral concept, even though the idea that fair is what is in one's own best interest, can be classified as an immature application of this moral principle.

Added complications for junior high school students, stem from the fact that their temptations to break a moral principle, even if it has become internalized, are much greater at this age. Like adults, they become swayed by their desires for popularity and acceptance, self-actualization, sexual gratification and a host of other impediments to doing the right thing that as children, may have seemed easier to address (Isenor, 1991, Chapter 6).

For the reader who is not familiar with young teens, it may be helpful to describe the characteristics of junior high students as I perceived them during the span of my teaching career. Junior high is a period of contrast, controversy, and conflict for the average teen. Outbursts of emotion or sullen withdrawal are common. Teachers find it difficult to reason with teens of this age since moments of abstract thinking and engagement with a concept or process can be interspersed with insistence upon practicality, apathy, and immature comments and behavior. Friendships are often formed and broken on a continuous and impulsive basis. Confusion about how to relate to the opposite sex results in a wide divergence of behavior ranging from inappropriate sexual comments and touching, to violent verbal and physical lashing out, and caring and sensitive gestures. Although the young teen is typically very sensitive and easily hurt or embarrassed, this sensitivity does not necessarily transfer to the consideration of the feelings of others.

Although the junior high student experiences both internal and external chaos, on the positive side, there is a wonderful enthusiasm for life and an energy that is invigorating and refreshing. Readiness to take risks and a willingness to disclose personal information, thoughts, and feelings makes for an eternally interesting teaching experience. Often there is a gradual understanding of responsibility and a desire to commit to an ideal or noble goal that may lose its intensity later on in high school. The young teen is full of questions and is ready to challenge rules and authority. At the same time, there is an endearing vulnerability and a desire to be nurtured that remains from the elementary years. Junior high students want to feel needed and valuable but they are often in a middle position of being too old to be cute and too young and unskilled to assume projects they see themselves as being ready to undertake. They long to have a voice and to participate as equal partners in group decision making, but lack the social skills to do so. Teaching junior high students requires a sagacious mix of firmness and flexibility, freedom to experiment within safe boundaries, and a combination of respect with swift consequences for inappropriate behavior.

For the junior high student then, because of a larger pull towards self-gratification and a propensity to question what was previously taken for granted as authority, moral education methodology will need to be qualitatively different from what was utilized in elementary school, to have an effect (Kirschenbaum, 1995, pp. 39-43). The adolescent will need tools to question, analyze, and re-frame moral habits in the context of much new information and a host of temptations. In other words, the teen engaged in moral education, needs to anchor his or her conceptual framework to past experience and present emotions in order for that learning to be validated and for the externally motivated behavior to become internally motivated and sensitive to situation, time, place, and location (Caine & Caine, 1997, pp. 104-115).

Traditionally, values education in elementary school has been taught through direct teaching of concepts and virtues, and the use of story and literature to highlight qualities of positive interaction and noble intent and deed. For example: return what you borrow; practice cooperation and helpfulness; examples of heroes from stories; as well as teachers acting as role models *in loco parentis,* are commonly used tools (Coles, 1986; Lewis, 1998).

The Role of Drama in Moral Development

Because inner confusion characterizes early adolescence (Feldman, 2001, pp. 502-505; Harre & Lamb, 1983, p. 8.), I believe that the teaching of values to junior high school students in the school system *per se* must address values through cognitive dissonance and heightened social interaction through drama (Berghammer, 1985; Rohd, 1998; Wagner, 1976).

Well-known drama educator, Gavin Bolton in his article, *Drama in education: a reappraisal* (1981), referring to the possibility of drama for promoting virtuous behavior in children, states that:

> One cannot teach concentration, trust, …patience, tolerance…social concern…one can only hope that education brings them about over a long term…the achievement of these admirable qualities is not intrinsic to drama; it is an important by-product of the dramatic experience. (p. 186)

Bolton explains that educational drama provides an experience of heightened awareness or meaningfulness to the students involved in the dramatic experience (p.188), resulting in a dual internal process. The student has an active identification with the fictional context in addition to experiencing greater awareness of his own personal identification (pp. 182-183).

Drama provides the opportunity to explore life situations in a non-threatening context through the intermediary of make believe which serves as a buffer between the issue at hand and its personal implication to the student in-role. The strong emotional impact of physically creating and re-creating possibilities for one's own life, even though they are imaginary, cannot be denied. This affective response allows learning to pass to the concept level and possibly be integrated into other life experiences (Wagner, 1976, pp. 214-217). Recent brain research shows that no conceptual knowledge is formed in the brain without an affective response prior to the formation of thought (Caine & Caine, 1997, p. 113), whether that thought manifests itself in the form of image, number, word, gesture or sound (McLeod, 1987, pp. 11-12, 15-20). This being the case, one can logically surmise that any teaching which does not engage a student emotionally, will not be internalized; a premise which has huge implications for the science of pedagogy.

In her keynote address to the Fine Arts Council of the Alberta Teachers' Association, Joan McLeod (1987, p. 12), explains the concept that thought is both in the mind and the body at the same time, refuting a commonly held assumption that thought is experienced separately by the mind. She argues that, "there is no thought without affective response. There is no thought either without psycho-motor response. . . .It's not possible to be human and to have a distinction between thought and feeling" (McLeod, 1987, p. 12). McLeod's premise is that, because thought is a united experience, taking place concurrently in mind and body, learning must be experiential at the start, and involve both the mind and the body, the intellectual and the affective. According to McLeod, in order to engage learning, thought must move between the experiential and the imaginative (McLeod, 1987, p. 13). The imagination gives meaning and structure by relating new information to what we already know and creating new ways to understand and apply knowledge. Given the above understanding of how learning occurs, drama is an effective vehicle for learning in that it is both a physical and emotional experience. Drama uses information in a variety of social settings and contexts, processing thought in a multi-faceted manner with: word, number, gesture, image, and sound (Norris, 2000, pp. 40-41).

Process drama is particularly appropriate for junior high students because it is based on the needs of the group, uses theatre tools for educational purposes to show contrast and to heighten awareness, and because it addresses issues from the lives of the participants, using their own stories and engaging them in an emotional scenario where the make believe of the drama serves as an intermediary to buffer their personal lives from the issues they play (Wagner, 1976, pp. 138-143).

The following is a list of the features of process drama identified by Taylor (1995a), reiterated by Winston (1998, p. 77), and summarized by the researcher of this project as:

- separate scenic units linked organically
- thematic exploration
- does not depend on a written script
- concern with the participant's change in outlook
- improvisation
- outcomes not pre-determined but discovered in process
- script generated through action

- leader works actively within and outside the drama
- open-ended, participatory, suited to communal story telling

For this research project, dramatic process in the style of Jonothan Neelands' *Structuring Drama Work* (1990), most closely describes the methodology used to pass from discovery in improvisation to reflection during group discussion in an ongoing, spiraling process towards understanding. In his table of contents, Neelands identifies techniques for drama education. These include the following four categories of dramatic action combining process drama with conventional theatre:

> *Context building action* - games, simulations, still-image, and letters or journals provide a specific context within which the learner operates dramatically.
>
> *Narrative action* - various techniques uncover diverse facets of the story of the drama. Several narrative techniques employed in this project were overheard conversations, meetings, noises off, a-day-in-the-life re-enactments, and telephone conversations.
>
> *Poetic action* - symbolic and aesthetic moments bring a degree of reverence and attention to a specific aspect of the drama that is deemed particularly important. For this research project, forum theatre, role reversal, masks, mimed activity, slow movement, and ceremony to highlight the progression of students articulation of their values were used towards a poetic action end.

> *Reflective action* - a significant moment in the drama is marked mnemonically by changing from active to reflective mode. Reflective techniques employed throughout rehearsal and within the collective itself included,: marking the moment, narration, Gestalt, and voices-in-the-head.

As a drama teacher concerned with the moral development of my students, I seek to further harness the power of the dramatic learning process through engaging the power of reflection and possibly the consequent moral capacity for volition and action. My premise is that process drama, which is centered in conflict and contrast, mirrors the immediate life experience of most junior high students and may be an important moral education tool for junior high teachers. I do not see this as a comprehensive method, but rather a tentative first step in a junior high moral education curriculum model that begins with identification and articulation of personal values and ends with moral leadership.

The parameters for dramatic values exploration must be first, safety (Rohd, 1998), second, a clear understanding by both teacher and students of the boundaries of right and wrong (Sommers, 1993), third, an ethic of caring (Noddings, 1984), and finally, a desire to guide students towards decisions that are healthy, sustainable, and promote the unfolding of human potential (Bopp & Bopp, 2000). Within the above guidelines, however, in order to best benefit from the tools of process drama, students need to feel that they are given free reign to express their personal voice and opinions and to improvise a variety of characters where they can experiment with the moral ambiguities inherent in most human interactions and then reflect upon the choices they made in-role.

An understanding of the difference between values, virtue, belief, and rules also should be delineated. For the purposes of this study, values denote whatever is important to an individual and/or a group. Values can range in importance from chocolate to world peace and are in a constant state of flux as one grows and develops. Values can be in conflict and may unconsciously affect behavior both positively and negatively. An example would be that my valuing of chocolate undermines my valuing of a slim waistline. In this study, I am concerned about uncovering the deeper values of junior high students and in bringing to conscious articulation, the conflicts in values assumptions that undermine personal efforts towards making healthy decisions.

In this study, I am not concerned with the direct teaching of virtue, although I attempt to model respect, inclusivity, appreciation, caring, critical thinking, and altruism in my teaching and expect that this may have a certain effect on the behavior of my students. Underlying most clusters of personal values are complex networks of belief systems ranging from how one should treat others to how to respond in social settings to religious convictions. Belief systems are also not the focus of this study as I feel that this area is more pertinent to high school than junior high. Finally, values, virtue, and belief are not to be confused with obedience or disobedience of rules, since rules involve a variety of contexts such as convention, practicality, safety, convenience and community identity which are beyond the focus of this study. This is the basic forestructure for my research in drama and values formation in junior high.

Purpose of Research

The purpose of this research project is first to explore and document the process of junior high students as they learn to make conscious and articulate their values through the lens of process drama. Second, I am hoping to illustrate how process drama can be used as a tool for values exploration in junior high. This tool does not appear to have been extensively documented academically. There are numerous studies in the use of drama to promote creativity, problem solving, improvement of language arts test scores, and the integration of at-risk-students into society (Berghammer, 1991; Danielson, 1992; Fransen, 1991; Rike & Wilkinson, 1990; Sweeney, 1992).

Several studies used drama with a troupe of professional actors who presented scenes in schools of elementary or junior high students to encourage critical thinking or to engage reflection on personal values. Berghammer's (1985) summary of the TIE (Theatre in Education) programs in England and the United States illustrates this approach. One more recent example of a drama-based, moral education study, was the work of Kelch (1992), which used role play, writing and observation to assess 14 Grade 11 students' understanding of humanistic values as experienced in three scripts: *Our Town* by Thornton Wilder, *No Exit* by Jean Paul Sartre, and *Cacophony* by Beverly Barnes Kelch.

A few more recent and noteworthy forays into the process drama/moral education area also warrant attention. Winston (1998), working with lower elementary aged school children using myths and fairy tales, demonstrated the power of process drama to engage children in moral decision making as they became involved with the story and examined from several view points, the moral dilemmas of characters within the story. Barnes (1999) used process drama to study the effects of learning and assessment in the elementary social studies classroom for her doctoral thesis as did Traviss (1998), in her treatise about the growth of moral judgment in eighth grade students, through process drama. Using both qualitative and quantitative tools, Traviss concentrated on moral issues inherent in World War II as a context for process drama and ensuing observations of students' moral growth.

The work of Michael Rohd is another account of process drama for the emotional exploration of issues with a given group. An interesting description of his work with teen pregnancy issues in a small town where the problem had become endemic, reveals the power of process drama to bring unconscious assumptions to the fore, and to resolve conflict as a community (Rohd, 1998, pp. 138-140).

Although these studies are interesting in that they all use process drama, and two out of the four focus on moral education through process drama, none pursued overt values exploration with junior high students, fully explained the intent to research participants beforehand, or examined the values process throughout the study with participants. The present study focuses on the real experience of young teenagers' values processing as it is analyzed through process drama.

Research question: How do junior high students make values decisions through process drama?

In this study, through the dramatic exploration of themes of immediate concern to junior high students in the realms of family, friendship and issues, data about how teens of this age bracket perceive and articulate their values was assembled. By placing the students in situations of cognitive dissonance followed by reflection, where they considered a variety of possibilities in a morally ambiguous situation, dramatic scenarios that reflected the values decision-making process students went through were created. Behaviors, attitudes, and interpersonal relations, as recorded audio-visually and in writing by the students and the researcher, were then examined for possible themes and tendencies, with the end goal of assisting students to become aware of their values and then to make decisions that reflect a desire to better "learn to live together" (Delors, 1996).

The difficulty lay in how to assess and categorize the information in order to articulate how junior high students actually use process drama in the values exploration process. By what means can one measure the values development of a group of junior high students? Is it possible for benchmarks in values progress to be identified, classified, and defined? Lists, graphs, and charts do not adequately capture the human experience that is the essence of all values education. More satisfying are direct quotes of paradigm shift moments from the participants themselves, the art they create to make sense of their experience, and the manner in which they use language to overcome the barriers of language through story. In musical theater, when one cannot use language to communicate, one sings. If the song is merely a filler for the script, it has little or no effect on the audience, whereas the song that captures in some un-definable manner the emotion that the previous dialogue simply could not capture, becomes truly evocative for the audience. I believe my evaluation of the data collected from my students experience is in the art form they created: the collective, in visual form, in experiential form through the lived experience of the participants, and in written form as the verbal unfolding of the process we lived together.

From all data sources, an attempt has been made to create categories illustrating themes in junior high values processes as I perceived them in this particular project. Significant moments in the group and individual work students produced that appeared to be of high import for them were further analyzed for the purposes of benchmarking the experience of how junior high students, through the medium of drama, learn "to live together" (Delors, 1996).

Definitions for the Purpose of this Study

Values are defined as ideas and concepts of importance in people's lives, which are held in esteem. They also lead to attitudes and actions considered worthy by an individual or society. They are goals to strive for and live by and are also yardsticks to measure human behavior (Kirman, 1996, p. 38).

Universal values arise from Nel Noddings' concept of 'ethic of caring' (1984) and are further defined by:

a) Joe Kirman's "Ethical Factor" (1996, pp. 61-62), as:

- love: unselfish concern for the well-being of others
- kindness: concerned helpfulness
- human dignity: esteem, nobility and respect inherent in and due to all human beings.

b) The Council for Global Education (1999), defines universal values as: "virtues and values that give individuals and societies the moral accountability which is the basis of human integrity" (http://www.globaleducation.org/values.html).

Character education is the methodology and active engagement of an authority or caregiver figure such as a parent or a teacher, in the translation of ideals (values) into action. The purpose of this pedagogy is the practical development of tools for the child's training to be a functional, caring member of a just society. It is the desire for humanity to learn to live together harmoniously, put into action. This pedagogy focuses on activating the child's inner desire to make positive contributions to life and providing the child with tools to be able to bring this desire to fruition creatively (Goleman, 1995).

Morality is defined as "an evolving and organic organizing principle that helps people transform their character and contribute to the transformation of society. This personal and social transformation is all-embracing, and involves redefinition of the structures and processes that shape essential relationships, specifically those between man and nature, among individuals, within the family, and between the individual and social institutions" (McLaughlin, 1992, p. i).

Process drama is drama for educational purposes. It is the use of drama in combination with sociology and psychology for community development. Process drama addresses issues from the lives of the participants, uses their own stories and engages them in an emotional scenario where the make believe of the drama serves as an intermediary to buffer their personal lives from the issues they play (Wagner, 1976, pp. 138-143).

Collective in drama refers to the process of "collaging" a number of student/actor stories in a variety of artistic forms such as creative movement to music, mime, mask, shadow screen, and scripted improvisations with a common unifying thread. This thread may be a concept, a story line, a protagonist in a number of conflict situations, a poem, or any technique that serves to communicate the main message of the students' collective dramatic exploration together (Norris, 2000, p. 3; Winston, 1998, p. 77).

Rehearsal in this study refers to the regular process of all participants working together, once a week for two hours at a time, to examine their values strategies through dramatic improvisation, creative movement and the use of role-play tools as they are described in *Values Exploration Through Role Play*, by Robert Hawley (1975).

Research Design

The research for this project can be classified as a qualitative, arts-based case study. In this case study, values strategies were explored in three areas: *friendship, family,* and *student-initiated issues*. These three areas were chosen partly as a result of my background experience with teaching junior high students. Additionally, a wealth of teacher activities has been designed for values clarification and conflict resolution in the above areas.

Qualitative research is particularly suited to this study. In the words of Rossman and Rallis (1994):

> Qualitative researchers seek answers to their questions in the real world. . . . They do their research in natural settings . . . become part of the process, continually making choices, testing assumptions, and reshaping their questions. As the inquiry process grows from curiosity or wonder to understanding and knowledge building, the researcher is often transformed. In many cases, the participants are also changed. (p. 5)

Qualitative research is contextual and dependent upon "processes, relationships, settings and situations, systems and people" (Peshkin, 1993, p. 24), which is typical of drama work.

- Case study design was chosen as it is useful in research situations where "understanding is sought to improve practice" (Ellis, 1997, p. 2), the researcher is the primary instrument for data collection and the research is focused (Merriam, 1988, pp. 17-19).

- Arts-based research uses the arts, and for the purposes of this study, specifically drama, to gather data, analyze it and disseminate it while maintaining both a high academic and artistic standard (Diamond & Mullen, 1999).
- Building a dramatic collective about values is the culminating artistic presentation of the arts-based research approach in this study. Taking the most evocative aspects of the participant's improvisatory work and weaving them into both a performance and a script provides first, a closure experience for participants, and second, a tangible application of arts-based data gathering and arts-based presentation of that data.

Data Collection and Recording Methods

The following 12 data collection methods were employed for this study:

1. *Interviews* were conducted individually where participants were asked to identify personal values in a variety of contexts under the three values strategy topics: friendship, family, and issues of concern to students. These interviews were transcribed and used to further refine the concerns of the group for dramatic exploration during rehearsal. A final interview was also conducted at the end of the research period to determine personal import and further self-reflection on the chosen values topics (Appendix B).

2. *Friendship surveys* conducted following the interviews identified areas of possible conflict in individual values strategies to be later addressed dramatically (Appendix C).

3. *True Colors* (Lowry, 1998) self-awareness and team-building tool was administered to all participants at the first rehearsal. This tool was used to identify group characteristics to the researcher and to give participants the opportunity to view values formation in terms of individual temperament styles. The purpose of this exercise was to accelerate the team-building process and trust necessary for the individuals in the group to work together with issues that involve emotional risk (Appendix D).

4. *Video recording* of scenes and group discussions during rehearsal and performance provided ample data that could be studied repeatedly by reviewing each video clip and subjecting it to analysis (Artifact 1).

5. *Audio recording* of group discussions gave the context for group interaction and showed the group reflective feedback process.

6. *Participant reflective writing* was conducted on several occasions during rehearsal time to give feedback to the researcher about what had been significant for participants in the learning process.

7. *Oral reflective group process feedback* consisted of interruptions by the researcher during dramatic improvisation to request the group to verbally articulate the process and skills they were using at the time for a particular aspect of group work to show the issue clearly.

8. *Photography* was used to capture moments of emotional significance during scene work and also to give a visual reminder to students of how they developed their concepts dramatically (Appendix R).

9. *Researcher Journal* observations and reflections were maintained by the researcher following each rehearsal. These reflections were often crucial to planning upcoming rehearsals, providing a measuring stick for progress towards the creation of a collective, and addressing topics and concerns that came up throughout the process.

10. *Dramatic improvisation* was employed throughout the research process as a means of gathering information on how junior high students work together to show and articulate their values strategies.

11. *Script writing* was conducted by bringing scenes together sequentially and logically, and acting them from the improvised material. The researcher transcribed this material following its audio recording during improvisation. Finally, the transcription was edited and evaluated by the students together

with the researcher before being written in the final script format (Appendix A).

12. *Collective performance* was the result of both in-class rehearsals and the writing of the script artistically designed for the stage and performed at the end of the research period for a junior high and an adult audience. This performance was professionally video taped for further analysis (Artifact 2).

Analysis of Data

Initially, the above list of data collection instruments, may appear to add unnecessary complexity to the study. Winston (1998, p. 97), as he writes about the importance of critical distance for the researcher who is concerned with an analysis that is fair and shows integrity, discusses this question. The current practice in qualitative research of using triangulation (a variety of perspectives) to ensure a certain measure of critical distance, is further developed by Taylor (1996) in his concept of crystallization. Like the metaphor to which crystallization owes its inception, a data analysis revealing many angles of a particular subject, is likely to capture more light than a one- or two-faceted jewel. I perceive the data collection tools employed in this study as angles through which I hope to more clearly articulate the perspectives emerging throughout the study.

This is congruent with McLeod's (1987) theory of learning that encompasses thought through a wider lens than what is often used in academic writing. Quantitative research generally measures its findings numerically whereas qualitative research depends on language to describe and analyze data. Arts-based research adds three further dimensions: sound, image, and gesture. Since the impact of dramatic experience is experienced mainly through sound, image, and gesture simultaneously, the importance of utilizing data collection methods that attempt to capture the essential quality of that experience becomes critical if one is to faithfully portray one's findings.

Researcher Bias

My role in this project was the facilitator of the dramatic process described in the introduction of this document, engaging my student participants in these processes and enabling them to consider how they make values decisions through drama. I acted simultaneously as director, participant, observer, and researcher. I am aware that my personal forestructure and vision partially shape the outcome of my research. The frame in which I operated required planning the environment of my participants to encourage the articulation of values as I have defined it above. Participants understood this and agreed to participate in this process, concurrently engaging in whatever personal transformation it may or may not have on their moral development.

Description of Study Participants

Forty selected junior high students going into grades 7, 8, and 9 at "Murphy Heights" School, were approached individually in May and June of 2000 to request their participation in this project. Of those selected, 26 agreed to participate and returned an informed consent form which students and parents both signed. As their drama teacher, I had previously taught all these students and they were known to me. I selected students on the basis of past interest in drama, reliability and good classroom behavior in an attempt to insure continued participation in the project throughout its duration. All students who agreed to participate in the project were accepted. In September before beginning rehearsals, two students left the project and, following several weeks of practicing together, five more subsequently dropped out, leaving 19 participants as the final group. Grade level and gender distribution of the students is presented in Table 1.

Table 1

Grade and Gender of Study Participants

	Grade 7	Grade 8	Grade 9	Total
Female	4	3	8	15
Male	0	2	2	4
Total	4	5	10	19

In June 2000, the principal of "Murphy Heights" School approved the drama research project and gave his permission for use of the drama room and its contents every Thursday from 3:30-5:30 p.m., and during the day when it was not in use for regular classes (Appendix F). He also agreed to transport the junior high student population of his school to "Edge Theatre" on the day of the performance and to allow teachers to complete feedback questionnaires with their home-room classes following the performance.

Additionally, student participants agreed to perform their collective for their parents and friends at an evening show. Following the performances were debriefing sessions where participants discussed their performing experience with the researcher and how it affected them. Individual audio transcribed interviews with students and researcher culminated the data gathering process. The project began in the second week of September 2000, and finished on February 1, 2001.

Ethical Considerations

Confidentiality and anonymity in my research were carefully addressed. As we worked on the dramatic presentation of our data about how junior high students articulate and define values, I explained that anything that goes on in the dramatic process is confidential to the group and should not be talked about outside of our time together if it involves revealing private aspects of the participants' lives. Participants were also told that they should not reveal to the group anything that they felt was too personal or private to be used in our collective play. During private interviews, participants were assured that their comments were confidential and would not be discussed with anyone other than my advisor. Students were informed that they had complete freedom to request that I withdraw any information they did not want used in this thesis. Video transcriptions were read by participants, in order to clarify any misunderstandings or misconceptions prior to my use of the data. Pseudonyms replaced real names in the thesis and published version of the script. A list of these names was kept in a safe place at the researcher's home.

The only possibilities for threat or harm for participants in my research project were:

a) interpersonal conflicts occurring during the creation of a dramatic collective and,

b) the risk that individuals may, in using their own experiences for the stage, have other personal issues come to a fore that could be emotionally difficult for them.

Any interpersonal conflicts that occurred were dealt with using wisdom, diplomacy, and the use of conflict resolution strategies. No aggravated conflicts occurred, nor did any participants manifest symptoms of emotional problems due to the personal nature of the drama work. Had this occurred, students would have been referred to the school counselor for guidance.

Data was secured by:

a) Taking care to keep all written, audio and video work with the researcher while entering and leaving the school.
b) Keeping data in a safe place in the researcher's home.
c) Making copies for the researcher's advisor to be kept in his office.

Information gleaned from this thesis project may be used for future articles for drama education journals. This was explained in the informed consent letter signed and agreed to by the parents of the participants..

Expected Results

The premise was that, by attaching new perspectives onto lived experience and challenging assumptions through dramatic interaction, junior high students would make the following advances in their moral development:

1. Participants would verbally articulate their values, agree on universally held values and demonstrate through their comments an understanding of personal values that differ from their own. This was measured by observance of language and behavior, through the researcher journal, viewing of video clips, transcriptions of audio and video work, and examination of student reflective writing.

2. Dramatic focus on values would enable students to think more critically about their values and the sources from which they have acquired these values. Through the comments they make throughout the rehearsals and by the quality of their interpersonal relationships with each other as observed by the researcher, behaviors showing compassion, cooperation, open-mindedness, inclusiveness and critical thinking about issues would be observable. This particular focus was measured primarily by comparing individual student interview comments at the start and finish of the project, through researcher observation as documented in the journal and through attention to student language and behavior as the project unfolded over time.

3. Student participants would be able to identify individual needs in a given group situation and respond more appropriately to those needs in word and in deed. This capacity is important in transferring moral principle to moral action, as the most common reason for moral weakness (failure to adhere to

one's own moral standard) in people is a lack of capacity to generate possible alternatives for having one's needs and wants met (Straughan, 1999). The most important data collection tool for this cluster of skills is frequent improvisation of scenes where participants are requested to play a scene from a needs, desires, or values perspective. Progress in this area can be observed in the video clips of sequences of improvised scenes (Artifact 1).

Limitations of the Study

The limitations of this particular study are:

- The project was a one-time-only experience and would need to be repeated with other junior high groups in order to make generalizations about moral growth and development through drama.
- The implications for values education may be influenced by the fact that there were significantly more girls than boys in this project. Gender studies have consistently shown that girls tend to be more nurturing, more service oriented, and are inclined to bend their principles for the purpose of preserving relationships than boys. Boys tend to make more decisions based on their own principles or interests and perceived personal gain. Boys are more function oriented than girls (Gilligan, Ward, Taylor, & Bardige, 1988).
- A further limitation is the use of three separate grade levels. Had I concentrated on one grade level, my findings may have been more generalizable to that particular age group. Although I was interested in observing, documenting and analyzing the differences in response between the three grade levels, this has added a level of complexity to my study that may not have been warranted. My response to this particular criticism, however, is that I was limited to the use of students from the school in which I taught, a small junior high with an even smaller number of students with enough interest in drama to want to commit to my research project. I consider myself fortunate to have found the number of students I had.

Restricting my study to one grade level would have given a much smaller group and the success of process drama depends in part, on the group energy that a size of approximately 20 students generates.

- An additional limitation is the large concentration of 'orange' (according to True Colors classification) personalities in the group. Fortunately or unfortunately, the orange classification is not only representative of most junior high students (who are in a period of high activity and energy with strong desire for hands-on life experiences), but is also representative of the kind of student who is interested in drama – someone who enjoys the attention of an audience.

Significance of the Study

The examination of values processes in junior high through drama is an innovative approach that, as far as I have been able to discern, has no precedent. In this respect, the significance of my study resides in the uncovering of new knowledge to both the fields of values education and drama education. It is possible that the results of these findings may be applied to brain research, which has recently begun to investigate brain growth and development through the arts and to date has specific applications only in the field of music (Flohr & Hodges, 2000, pp. 127-133).

Finally, my study is a further contribution to the relatively new field of arts-based research by using as data collecting, data analysis and data presentation the dramatic process of building a collective to document student perceptions of their own values and character growth. The research was artistically presented in the actual performances of the collective, the resulting script, and the videos that accompany the written version of my thesis.

The use of drama to integrate knowledge can be applied to any subject area, and most easily in language arts, social studies, health, and science (Booth, 1994). Drama, in the context of this research project, could be seen as a tool for facilitating teacher understanding of how junior high students learn most effectively.

The most important application of this research to education, however, is the experience gained by participants and also vicariously by readers of the study, in how to better "learn to live together" (Delors, 1996), a capacity which the human race most desperately needs to ensure its survival.

Chapter Two: Literature Review

Moral Education Through Drama - a Historic and Thematic Overview

INTRODUCTION

In this chapter I will attempt to provide for the reader, an overview of the main themes of drama for pedagogical purposes as they have been used in moral education to date. Basic to the concept of drama education is the role of emotion in learning. Drama's potential for engaging the learner in moral thinking and moral actions will then be examined, with particular attention to the work of drama education's most influential figure since the 1960s, Dorothy Heathcote. A comparison of Heathcote's drama principles with other educational theory and research will follow, including a brief examination of criticisms levied against Heathcote by several of her opponents. The question of whether or not values should be taught in schools and how character education has attempted to address this dilemma will be pursued. Particular applications of process drama to moral education and suggestions for a developmentally appropriate process drama methodology follow. Finally an overview of character education themes and goals together with critics of those goals completes the chapter.

Thomas Lickona (1993b) wrote: "Down through history, education has always had two great goals: to help people become smart and to help them become good" (p. 6).

Although much has been written about moral education in the task of "helping people become good," from the time of Plato and Aristotle to the present day, there is relatively little known about the use of drama for the purposes of moral education. In medieval times, morality plays attempted to frighten the common man into following religious teachings through gruesome depictions of the kinds of torture and suffering to be endured in the next world by those who refused to submit to moral rule. Since then, theater has gradually acquired a more secular and entertainment role. Only in the past 50 or 60 years has it served an additional purpose of drawing attention to social ills and injustices through the work of Augusto Boal, Berthold Brecht and George Bernard Shaw (Beckerman, 1990) among others. Drama as a tool for moral education is a relatively recent concept and to date there is very little research documenting forays into this area of pedagogical theory and practice.

There is, however, a vast amount of information about moral education and its 20th century application. Three of the most well-known and controversial figures in this area can be identified as focusing on either the reasoning/justice aspect of morality, initially through values clarification via the ideas of Lawrence Kohlberg (1984), or the relational/morality-as-caring behavior and attitude, first expounded by Carole Gilligan (1979) and further developped with Nel Nodding's (1984) ethic of care. Various combinations of vision, principle, role modeling, virtue and values oriented towards the creation of a moral school community have been the most recent focus of moral education, under the umbrella title of character education. Although, according to my research, none of the current proponents of the character education movement specifically address drama as a tool for moral education, an understanding of the issues and concepts of the formation of moral character is necessary to the application of drama to morality.

The purpose of this literature review is to attempt to mesh rather than categorize both drama and moral education principles that are most significant in the application of drama as I have undertaken it in this study. Since my focus is process drama and its application to the values formation of junior high students, most of the history and literature described in this chapter either leads or directly applies to that particular combination and age group. Let us begin with an examination of drama as a relational and emotional tool for learning about values.

DRAMA, EMOTION AND THOUGHT

Theater, with its dual power to both evoke and harness the emotions and to stimulate thought, has inherent in its concerns the kinds of dilemmas we all face in relationship to ourselves, the divine, others, and our environment. "Since understanding human behavior and action requires an understanding of the context of human activity, drama is the perfect vehicle for social understanding and action" (Taylor, 1995a). As the characters of a play make choices, they are engaged in moral emotions (Kavanaugh, 1990) and cognitive processes (Nussbaum, 1986). This, as Robinson (1980) explains, makes drama a good vehicle to investigate and examine beliefs, ideas, attitudes and feelings. Beckerman (1990) portrays drama as the relationship between the play, the actors, and the audience. He describes two kinds of performances: the iconic, which celebrates and confirms the audience's commonly accepted values, and the dialectic, which challenges common values by disturbing the audience's understanding of values. No matter which way we perceive drama, Beckerman elaborates, "The human attachment we have for one or another person calls upon us to make choices, which in turn involve a context of values" (Beckerman, 1980, p. 83).

Although it may be pure coincidence, an excellent application of Beckerman's theory is the research of John Basourakos (1999) who advocates frequent attendance at plays for the moral education of high school students. If the teacher prepares students ahead of time for the moral issues, choices and ambiguities inherent in the play, the combined impact of sound, sight, movement and moral tension through human interaction in a specific dramatic context can significantly enhance moral consciousness. This belief is also espoused by Joe Winston (1999), who writes that the visual and aural aspect of drama deeply stirs both our cognitive and emotional capacities, further heightened by witnessing a unique act of time, space, and human presence transformation:

> Drama brings a singular coherence to past, present and future action; we see motives, deeds and their consequences with a simultaneity and clarity that is denied us in lived experience. . . In other words, it can sharpen the audience's appreciation of the complexity of individual moral lives. (p. 465)

DRAMA FOR MORAL EDUCATION

The reason drama can be such an evocative tool for moral education is that drama is, in its essence, about relationships. "The emphasis in drama is never primarily on the self but on the self in relation to others" (Winston, 1998, p. 66). Philip Taylor (1995a) bemoans the fact that much past research into the efficacy of drama has failed to take into account the basic relational and contextual nature of drama, which makes as much practical sense as doing educational research without human beings. According to Eisner and Peshkin (cited in Taylor, 1995a), "[action research helps] people sensitively and insightfully understand the world in which we all live" (p. 35). The same parallel logic can be drawn from drama. Since drama is relational and contextual, research about drama can be expected to help us to better understand the world in which we live.

For the educator concerned with moral education, however, drama education needs to also address the relational manner in which we play out our values, leading to a thicker understanding of the moral life by working within the structure of the people involved in the drama. Here it is not only a question of how students observing a play are morally aroused, but also essentially a question of how students, within the drama of their own lives, experience moral tension. Laura McCammon (1995), commenting on Taylor's paper states: "effective use of drama in the classroom happens when teachers help to weave together or structure the activities into an order that releases participants into a spontaneous encounter" (p. 40). Taylor further elaborates by identifying drama logic as fundamentally based on the needs, interests, and skills of students experiencing that structure as it evolves.

Bohning and Hodgson (1998, p. 266) recognize that many teachers, while acknowledging the responsibility to help students develop moral values, do not have a starting place or practical skills in place to address this issue. They suggest starting with determining the morals their students presently value and then engaging students' powers of reflection through the composition of students' own written fables. Although it is not the purpose of this study to comment on the use of fable for moral education, the practice of starting where the student actually is, can be considered a fundamental pedagogical principle and is easily accessed through the practice of role play (Hawley, 1975). Fable is another variation on story, which is the basis of most drama education and is especially useful for adolescent moral development in encouraging students to tell their own stories, as is frequently the case in process drama (Neelands, 1990; Rohd, 1998).

INFLUENCE OF DOROTHY HEATHCOTE ON DRAMA EDUCATION

This concern with drama based on the needs, interests, and skills of the students rather than on a rigidly outlined curriculum of dramatic skills such as mime, improvisation, and speech, originates from the philosophy and practice of Dorothy Heathcote, drama education's most well known and influential figure head (Wagner, 1976). In the early 70s, Dorothy Heathcote promoted the use of a number of revolutionary drama education principles that profoundly influenced both drama education and moral education through drama, much as Picasso influenced modern art or Freud, psychology. Although Heathcote herself did not write about her theories and work, her influence can be observed in the work of many well-known drama educators such as Gavin Bolton, Cecily O'Neill, and Richard Courtney.

According to Wagner (1976), some of Heathcote's most well known principles are:

- evoking, not directing
- building belief from the inside out
- the brotherhood code
- teaching which changes children through their experience of the 'universal'
- the combination of science and myth in drama
- symbol and ritual
- values clarification through contrast (light/dark, speech/silence, fast/slow, bravery/cowardice etc)
- teacher (or adult) in role

Heathcote's drama education principles have been, and continue to be, both praised and criticized in the same way Kohlberg's (1984) stages of moral development are frequently either accepted or rejected by the proponents of the character education movement today, as will be illustrated in the ensuing pages.

The first point, "evoking, not directing," is based on the understanding that drama needs to enable children to reflect more deeply and to experience what Heathcote calls "the universal" in human experience. Heathcote creates an environment where children will be emotionally aroused by a particular situation, be it a situation from their own lives, a moment in history, or a recreation of a fable or folk tale. Once the children's emotions have been sparked, their minds become engaged and they willingly participate in the make believe context they are creating. This engages the affective and the imaginative faculties of the child at the same time as a memory is created through a specific context and narrative. Recent brain/mind research shows that, of the two currently identified kinds of memory, taxonomical memory stimulated through reward and punishment, and spatial/autobiographical (narrative) memory accessible through the emotions and the senses, the latter form of memory is the longest term and most easily accessible (Caine & Caine, 1997).

Although Heathcote has not herself made the following connections, I will attempt to show the pedagogical validity of her principles by relating them to other writers and researchers in education.

COMPARISON OF HEATHCOTE'S DRAMA EDUCATION PRINCIPLES WITH OTHER EDUCATIONAL THEORIES AND RESEARCH

David Best, as cited by Winston (1998, p. 63), notes a differentiation between emotion based on sensation, for example pain after one hits a thumb with a hammer, and emotion dependent upon cognition, an example of which is the fear of pain based on previous experience with hammers. As Best notes, the latter kind of emotion, arising after experience and reflection, enables us to grow, develop, and change. An initial emotional response can be trained or re-trained so that, for example, we learn to feel joy at the anticipation of doing carpentry with a hammer and do not fear pain as a primary incentive to either use or not use a hammer. This distinction is important, because drama is primarily concerned with cognition through emotion.

Learning to think critically is intimately connected with making connections and choices within the affective domain, as is documented by Leshowitz, DiCerbo, and Symington (1999) in the course they developed on critical thinking at Arizona State University. Employing innovative teaching techniques, they lead college level students to make better choices in their lives through skill building in fact finding (empirical evidence), recognizing the role of emotion in personal decision-making and in learning to identify and articulate personal values in a variety of contexts. At each level of understanding, the authors aim for cognitive dissonance whereby students realize the futility of trying to use any model exclusively without the other. The levels of thought involved in this integrative process are described as pseudo-knowing, destablilized knowing, and reasoned knowing which parallels the adolescent experience of process drama in many ways (Leshowitz et al., 1999, p. 19).

Heathcote accomplishes this same goal mainly through her unique questioning techniques and requiring children to "believe" a given situation. For example, she might ask a child, "Can you believe in this imaginary knife and carrot? Try to see it, feel it, imagine it." Following this, Heathcote takes the children on an imaginary journey where they experience first hand the consequences of their decisions and can replay those consequences until they find a solution which either satisfies them or leads them to a moment of catharsis. Catharsis, in this context, is understood to mean a moment of illumination where drama has made conscious knowledge previously hidden inside the child to a point where the child can articulate and reflect upon it (Wagner, 1976, p. 50). This appears to be what Heathcote intends when she talks about "dropping to the universal." Universal, for Heathcote, is a concept of mutual resonance within the group where a moment of illumination has taken place and can in some way be articulated by the child.

Critics of Heathcote take the position that her idea of universal is actually particular to the situation of each dramatic context, making it common rather than universal (Hornbrook, 1989). According to Hornbrook, when deconstructed, Heathcote's universal only reveals the hegemony of the status quo (Wright, 1980, Nicholson, 1995). The question of "whose values are we teaching?" comes into play with the criticisms of Dorothy Heathcote's work. Heathcote has a specific, overt agenda in her teaching. She has a deep respect for learning and stresses the importance of drama in the pursuit of knowledge. She also has a love for children and a belief in their inherent capacity to transcend limitations and overcome obstacles in their lives. Heathcote actively promotes celebrating the diversity of each child within the context of the group, and in using the diverse talents of those children to work towards a common vision they define together in the process of their drama. In addition, through guiding groups to find similarities (for example the tale of Cinderella can be related to the "brotherhood" -- meaning common group, of all girls who have ever had a stepmother, or of all siblings who were ever jealous of each other's success, or of all young men who have ever fallen in love, etc.) in their human experiences and their responses to those experiences, Heathcote tries to create bonds of understanding between groups that otherwise would be fearful or intolerant of each other.

Heathcote also values using myth together with scientific and historical fact to ensure that the experience of her students is not one-sided but keeps them intellectually and emotionally engaged. Pedagogically, this can be viewed as a possible combination of both Plato's absolute truth based on principles and ideals and Aristotle's contingent truth based on the organic changing of understanding, as new knowledge and experience transforms it (Verbke, 1990). The juxtaposition of science and myth appears to incite Heathcote's students to seek and recognize truth in its many and varied forms without an obligation to position themselves in any one mental model. In less philosophical terms, the combination of science and myth can also be viewed as integrated learning, or learning through arts integration.

TEACHING VALUES IN SCHOOLS AND CHARACTER EDUCATION

Here we have an excellent forum to discuss the concept of 'values' and what they mean in a dramatic, moral education context. In the character education movement, which arose in North America during the 1980s out of both frustration at the difficulties inherent in a purely cognitive and principle-based model of morality as was advocated by values clarification and the limitations of a virtues-based approach to moral education (Martin, 1983), values have been subject to constant criticism and debate. An attempt to define what a value is, in what realms of human experience it can be found, and how it is to be practiced in education has been made over and over by many proponents of the character education movement. Kirschenbaum (1995), Lickona (1993b), and Jarrett (1991) all treat the "whose values?" question in their work in addition to examining various character education programs that incorporate principle, virtue, and value.

In Jarrett's book, *The Teaching of Values: Caring and Appreciation*, values are explained as what is important to me in relation to somebody (Jarrett, 1991, p. 4). He believes that although values, defined as what we personally feel is important, can be found in the moral, aesthetic, intellectual, religious, economic, political, legal, and custom realms of human experience (classified by Taylor, 1961; cited by Jarrett, 1991, p. 13), their only real application in education is relational. How I value something in relation to someone makes my valuing real by giving it a context. From this position, Jarrett goes on to specify that values only become morally significant when: "we care for others, truly desire the alleviation of their woes to make way for growth". Only then, he says, "can we become effective moral agents" (p. 9). In feminist writing, Nel Noddings is commonly accepted as the initiator of the concept of caring as the end, means, and criteria for judging all personal values. : "The primary aim of every educational institution and of every educational effort must be the maintenance and enhancement of caring" (Noddings, 1984, p. 172). "It establishes the climate, a first approximation to the range of acceptable practices, and a lens through which all practices and possible practices are examined" (p. 173).

Looking at values from this vantage point, one can move away from the 'whose values?' question that has paralyzed schools from taking a stance on moral education, and which implies individual freedom over and above relationality, and move towards the concept of universal values. Community development theory views universal values as a group consensus, conscious or unconscious, that has become a social contract between its members, interactively describing accepted sets of "mutual privileges and responsibilities that each member of the society enjoys simply by being part of the whole" (Bopp & Bopp, 2000, p. 4). Often unconsciously, each community creates a set of commonly accepted values that all its members are expected to adhere to. When there is random violence and destruction, this signifies the breakdown of the social contract "where individuals reign, self-interest, fear, and greed destroy boundaries between people" (p. 4). Because of this, the values of that community which had been previously accepted as universal lose their authority and there is no sense of a benchmark by which behaviors and attitudes can be measured, hence the need to consciously establish a set of universal values by which a community can rebuild its social contract.

Joe Kirman (1996, pp. 61-62) describes universal values as whatever promotes:

- love - an unselfish concern for the well-being of others
- kindness - concerned helpfulness
- respect for human dignity - esteem, nobility and respect inherent in and due to all human beings

When these values are apparent in both attitude and in service to others, we have the basis for a values education that in community development terms would be described as "healthy, sustainable and promotes human learning and the unfolding of human potential" (Bopp & Bopp, 2000, p. 15).

Without going into the manifold details and history of the "whose values?" arguments, I believe the above definition puts to rest any residual argument about which values should be taught to children in schools. Values that are healthy, sustainable, and promote human learning and the unfolding of human potential, show respect for human dignity, and demonstrate love and kindness could be used as the basis for any moral education program in the schools.

With this in mind, it is possible to return to the criticisms against the pedagogical approach of Dorothy Heathcote. Since the principles she applies to teaching drama all adhere to what I have defined above as yardsticks to measure values, the criticisms levied against her on the grounds of post-modernism or the hegemony of the status quo (Hornbrook, 1989; Nicholson, 1995; Wright, 1980) can be easily dismissed when one sees the enormous sweep of her positive influence in the domain of the unfolding of human potential through her work. A very interesting example of this is the description of Heathcote's integration of blind and sighted children from two different schools (Wagner, 1976, pp. 215-217). Through the use of drama and game, Wagner showed the sighted children how skilled and capable blind children were, putting the blind in a leadership role where sighted children required the help of the blind to complete various tasks. The end result was an empowerment of the blind children and the formation of many new bonds of friendship between two groups who normally would have felt very awkward with each other. Fear of the unknown was replaced with the celebration of diversity.

Critics of Heathcote, in general, have not been able to come up with a convincing drama education model that can be used in moral education, although Hornbrook (1989) advocates a return to the use of traditional script and drama text as a potentially more "universal" approach. Here I would venture to say that neither Heathcote, or any drama educator whose work I have read, advocates discarding script work or negates the value of using literature in their work with children. Perhaps confusion arises when one tries to apply all things to all age groups and all situations indiscriminately. The wise educator will selectively use a variety of tools to achieve the goal of the unfolding of human potential and the pursuit of knowledge.

APPLICATIONS OF PROCESS DRAMA TO MORAL EDUCATION

Past applications of several of Heathcote's drama education principles can be found mainly in TIE (theatre in education) (Berghammer, 1985), a British movement aimed at introducing moral education through specific issues of concern to various age groups via a trained theatre troupe. Actors researched the issues, improvised dramatic sequences that often involved audience interaction and participation and followed with a workshop engaging children in the moral issues involved and encouraging them to make decisions that were for the good of all involved. Forum Theatre developed in a similar manner using professional actors who would involve audience members in various forms of role-play to heighten the moral tension of a given moral dilemma until a moment of catharsis or resolution had been achieved. Most notable work in this area is that of Michael Rohd (1998) who only worked with adolescents and community problems that arose out of the needs and issues evolving through dramatic exploration. Rohd's insightful and wise application of process drama for conflict resolution and community building is exemplary and can be used as a model for examining and articulating personal values.

Jonothan Neelands (1990, pp. 64-69) has developed a process model for the use of drama for education that is useful in understanding both how process drama can and should be used within the context of moral education. In this model, the starting point is always the personal and social experience of the participant. From there a source material is introduced (in this research project, the source material is the examination of values within the three areas of friends, family, and issues). The individual and group psychological processes that occur in response to the source material constitute the first layer of meaning. The second layer of meaning evolves from the active imagining of participants working in context-in-action dramatically. Finally, the theatre structures introduced to this process enable the use and making of symbols and metaphors together with tension, atmosphere, and rhythm and pace to create new meanings. A moral context is thus a lived experience through the medium of drama and has a greater educational impact than a moral context examined only on an intellectual level.

DEVELOPMENTALLY APPROPRIATE METHODOLOGY FOR PROCESS DRAMA

An interesting current practical approach in the application of moral education through drama for children aged five to fifteen is currently taking place in New York, under the name "The Children's Theatre Company." Started by two young actresses with a strong penchant for community development in a disadvantaged area of New York, the expressed aim of this project is to "take an artistic approach to character-education, multi-ethnic and cultural interaction, good citizenship, conflict resolution skills, social problems and literacy, by valuing and celebrating the unity and diversity of the various cultures represented in its community" (Mansuri & Movafegh, 2000). The program is broken into four-hour sessions with four age groups. Each age group experiences, within a broad arts-education format, a drama tool appropriate for their age.

For example, the youngest group uses virtue stories that require characters to make choices demonstrating altruism and the application of a variety of virtues. Joe Winston (1998) advocates a similar approach in his study using folk tales with children aged seven to nine and has been criticized by Brian Edmiston (2000) for doing so. Edmiston advocates in part, a stronger process drama approach that allows children to openly question values and to engage in a higher level of cognitive dissonance. Both practitioners, in their academic rebuttals to each other, fail to notice that, while Winston is working with children in the younger age bracket, Edmiston works with children who are 11, 12, and 13 years old. Both age groups have different developmental needs and require different drama tools to have their needs met in a moral education context.

The Children's Theater Company shows a clear understanding of age difference approach to drama through moral education by using age-appropriate tools for each group. As previously mentioned, the youngest group focuses on stories that broadly work with various virtues. The next group aged 9 to 10, uses United Nations themes to address moral development. Elimination of Racial Prejudice Day and the International Rights of the Child are examples of some themes they explore dramatically at an age where the child's desire for fairness and sense of justice is keen. Eleven and 12 year old children examine the lives of famous people who have left a positive mark on history, consequently acting out their life stories. Exposure to inspiring and positive role models is critical for an age group that is bombarded with self-centered and hedonistic examples of heroes around them in the media. This method could provide a kind of moral counterbalance for pre-pubescent children. Finally, 13 and 14 year olds tell excerpts from their own life stories to identify moral conflicts and to practice role-play and problem solving. At this age, children are becoming more independent and desire to have their unique voice in learning heard. Engagement and participation for young teens are often dependent upon focusing on issues of direct concern to them.

OVERVIEW OF CHARACTER EDUCATION THEMES AND GOALS

Within the school system, two character models that are noteworthy are described in: the "Second Step" program of Frey, Hirschstein, and Guzzo (2000), where the authors explain the results of a primary prevention program designed to deter aggression and promote social competence for children preschool to Grade 9, and the "Basic School" concept of Weber Elementary School in Iowa (Irving, 2000) which attempts to integrate character education into all subject areas of the curriculum.

Sommers (1993) explains how ineffective reasoning strategies alone can be when college level students are faced with real-life moral dilemmas. She advocates defining the limitations of right and wrong prior to examining moral ambiguities and of using the stories and fables of moral leaders to inspire moral decision-making. Kohn (1997) demonstrates how most direct teaching of values is superficial and ineffective because students are not engaged in "deep, critical reflection about ways of being" (Kohn, 1997, p. 12). Bohning and Hodgson (1998) make a plea for character education that begins with identifying the values a student already has before moving forward with both reading and writing fables to illustrate principles of moral decision making. Joe Winston (1999) examines both direct and indirect values teaching from the perspective of Stenhouse's (1975) terms of moral instruction and moral induction, analyzing drama's potential for contribution in moral education in both areas. Norman Rose (1992) views humans as born with a propensity to seek meaningfulness and advocates a psycho-sensory moral training that would use the ideal context of realistic and relational human challenges. Finally, Mary Williams

(2000, p. 37) gives a comprehensive overview of the main character education movements of the past 50 years and identifies direct instruction (training of habits or virtuous behavior), indirect instruction (emphasizing interpersonal interactions under the guidance of caring adults) and community building (building caring and moral communities) as the three goals of moral education in the schools today.

Williams' (2000) meta-analysis of five character education proponents demonstrated that they all explicitly or implicitly addressed cognitive, affective and behavioral domains in their concept of core, or universal, values. Rose (1992) takes basic character education concepts (modeling with direct and indirect teaching to form moral communities) in a developmental direction by providing a possible curriculum outline of stage appropriate sensory challenges. He identifies moral concerns at each developmental stage and gives each stage an over-riding implication that he calls a "meta-sense" which becomes the dominating moral task of a particular age group. Early childhood has the meta-sense of will; learning to gain control over the physical domain and develop a sense of both self and other. Middle childhood has the meta-sense of feeling; involving confidence and competence with an emphasis on cooperation and fairness, and adolescence has the moral task of thinking; learning to channel and control thinking processes and knowing one's values.

A comprehensive portrait of the tenets and findings of character education can be found in the following list, which the researcher has condensed from Williams (2000):

- teachers must model valued behaviors
- character education requires the practice of virtue in both real and simulated contexts
- opportunities for student decision making is important for values formation
- communities need to identify a set of core values to which they all adhere and practice
- cognitive, affective, and behavioral aspects must be considered in any moral education program
- good character consists in knowing the good, desiring the good, and doing the good
- direct and indirect instruction are required to promote moral awareness
- character education is a community building paradigm
- cooperative learning and consensus building skills need to be taught and practiced
- students need opportunities to discuss and engage intellectually in moral learning
- moral education takes place through service learning
- conflict resolution skills must be taught and practiced

Aldridge (2000) adds that developmental concepts need to be incorporated into strategies to account for the egocentric nature of students in the primary grades" and the "the sociocentric characteristics of students in upper elementary grades" (p. 336).

From this cursory list, a vision for a just and caring world community emerges. The desire of the moral educator to create and plan for a healthy, sustainable world where the pursuit of human learning and the unfolding of human potential take place is obvious. In her foreward to Thomas (1999), Anna Vakil writes, "In its broadest sense as the link between knowledge and action, planning represents the quintessence of what it is to be human" (xvi). To imagine and visualize a better world and then to plan and carry it forth is indeed a noble human pursuit. However, critics within the character education movement point to the many obstacles that prevent public schools from bringing this vision of the 'good' to fruition.

CRITICISMS OF CHARACTER EDUCATION

Hunter (2000), in his book *The Death of Character*, criticizes the tepid results of character education on the grounds that we currently live in a world without a concept of good and evil. Since we have no foundation for good, it is logical to surmise that there is no possible way to promote good behavior or good character. By adhering to moral relativity and trying to include a plethora of common values to which nobody really adheres and for which we have no modern examples, we are only succeeding in assuaging our societal guilt at trying to "do something" about our "youth problems." Because we have no moral vision, Hunter argues, we sabotage our efforts at creating a moral community. This sentiment is echoed in the work of Sommers (1993), in which she poignantly outlines the failure of ethics university courses to stop students from cheating on their ethics exams. She believes that an ethics course without a foundation of right and wrong, and no vision of what kind of a human being or world we want to create through ethics, undermines any attempts at professional ethics. She advocates the use of story and literature that is morally engaging to teach virtues to young adults and points to the example of virtue in story as the key to transcendence of the ego.

As an example, Sommers (p. 10) tells the story of a traditional Jewish tale about a rabbi who disguised himself every Friday so that he could provide chopped wood for a poor old woman living on the outside of the village without her knowing it. The villagers did not know where their Rabbi disappeared to every Friday so they invented a story about him ascending to heaven through intense prayer. When the rabbi's altruistic secret was discovered by a curious newcomer to the village, he would respond to the villager's fabrication by saying "Ascending to heaven? If not higher . . . "

In this story we see an example of virtue and a model of good character to emulate. Sommers believes this model is critically lacking in moral education--moral examples to which teachers can point and say: "See that? That is good. Be like that person" (p. 11). Thomas Lasley (1997) criticizes character education on the grounds that teachers do not model the virtues or the values they teach. Hunter concludes his scathing appraisal of character education, by proposing that character evolves from a culture and the stories it tells that lead us to a purpose greater than the self. Although he gives no solution, Hunter (2000, pp. 226-227) foresees families and small pockets within cultures that will bring together an ideal vision we will be able to believe in, something that transcends our ego and moves towards altruism.

Hunter and other character education critics challenge us to ask questions that could eventually make moral education realize its dream of a better world. Some of these questions are: What motivates a person to strive for the good? How does a community form a vision that is engaging, dynamic, and participatory rather than meaningless double-talk? How can adults become better models of virtue? What teaching techniques can use the power of story to effect transcendence?

CONCLUSION

It is the premise of this research project that process drama can provide a viable educational context to promote the development of moral consciousness in adolescence. The above research points to the importance of engaging the adolescent through his or her own experience and through story. Joe Winston (1998), in his work on using process drama techniques and narrative for moral education of the young, writes a clear synthesis of the features of process drama as can be found in the work of Cecily O'Neill (1976, 1982, 1992), David Booth (1994), and Jonothan Neelands (1984, 1992), all of whom Winston identifies as building on the pedagogical framework of Dorothy Heathcote (Wagner, 1976).

The following is a list of the features of process drama identified by Taylor (1995b), reiterated by Winston (1998, p. 77) and condensed by the researcher of this project as:

- separate scenic units linked organically
- thematic exploration
- does not depend on a written script
- concern with the participant's change in outlook
- improvisation
- outcomes not pre-determined by discovered in process
- script generated through action
- the leader works actively within and outside the drama
- open-ended, participatory, suited to communal story telling

With regard to the importance of drama for moral development, Winston explains that drama allows children a chance to apply conflict mediation and to practice the virtues. He compares this to the Aristotelian "practice of virtue" and specifically chooses what Carr (1991, cited in Winston, p. 115) calls the "virtues of attachment" where children join emotion, passion and reason to demonstrate "respect of the good and well being of others" (p. 115). In associating virtues with emotions, and living them in a specific situational and cultural context, we attach moral learning to memory, thus initiating children into moral experience.

Winston is quick to add that the transfer of dramatic experience to life is not necessarily immediate and that well-adjusted children, desiring to please their teachers, will make virtuous utterances "in role" which they may not believe or have integrated personally. He states that "drama is essentially about problem finding, not problem solving" (1998, p. 118) and that "In moral issues there are no pat answers but . . . there are better and worse ways of living" (p. 118). Because he believes that virtues can only be understood in relation to the culture in which they are practiced, Winston argues that direct teaching of virtue is too narrow a context in which to expect moral engagement or development. He feels that children need to "accept the inescapability of values but refuse to be paralyzed by their ubiquity or blind to their plurality" (p. 178), which opens the door to drama as the ideal vehicle for moral education.

Realizing that this position could be used as an argument for the relativity of right and wrong, Winston argues that a concept of good and bad must underlie process drama exploration of virtue and value, coming to essentially the same conclusions as community developers Judie and Michael Bopp (2000, p. 15), in advocating the use of educational drama in assisting children to make moral decisions that are "healthy, sustainable, and promote human learning and the unfolding of human potential".

Howard Gardner advocates teaching "the essential concerns of human beings" (1999, p. 13). In Marge Schener's interview with him about his most recent contribution to the concept of multiple intelligences, termed the *understanding pathway,* Gardner explains that the essential concerns of human beings are existential and pertain to morality and beauty. He visualizes an education system that "would prize students who act morally and give students a chance to produce as well as to appreciate natural and man-made beauty" (p. 13). An existential concern with the human questions of who we are, why we are here and what difference does anything we do make, is the underlying premise of this research project as it unfolds. Within the process drama exploration of values, students were initiated into the worlds of moral thinking and appreciation for beauty as they collaborated on the creation of a dramatic representation of their moral processing.

Chapter Three: Procedure and Methodology

In May and June of 2000, forty junior high students in Grades 6, 7, and 8, from "Murphy Heights" School were individually approached to participate in the drama research project. Of the 40 students initially approached, 26 agreed to participate in the project and were provided with letters to their parents explaining the nature and purpose of the research. Both students and parents signed the informed consent forms (Appendix E) and a meeting was held with all students present to explain the project, answer questions and make a final commitment to begin in September 2000.

The initial 40 students were selected on the basis of demonstrated interest in drama, reliability, and a history of good classroom behavior. Of the 26 who joined the project, all were accepted with the expectation that a final group of about 20 students would eventually remain. Before the rehearsal process began, two students dropped out of the project and subsequently five more left, leaving a total of 19 participants to finish the five-month session together. Students who left the project all had similar reasons; they were uncomfortable with a group of people they did not know and/or did not feel they could commit to the entire five-month period. Of the five students who withdrew from the project, four came back during the week of performance to express regret at having left and to request permission to attend the dress rehearsal at "Edge Theatre", which was, at that point refused. Two weeks before the performance, one Grade 7 girl left on vacation with her family, leaving 18 student research participants to complete the project.

In June 2000, the principal of "Murphy Heights" School approved the drama research project and gave his permission for use of the drama room and its contents every Thursday from 3:30-5:30 p.m. and during the day when it was not in use for regular class time. He also agreed to transport the junior high student population to "Edge Theatre" on the day of the performance and to allow teachers to complete feedback questionnaires with their homeroom students after viewing the play (Appendix F).

PROCEDURE PRIOR TO BEGINNING DRAMATIC WORK

The project began with students during the second week of September 2000 and ended on February 2, 2001. Prior to beginning the dramatic exploration of values with junior high students, three instruments were used to provide the researcher with a general understanding of the group, their verbalized values in the areas of family, friendship and issues, and potential topics to be used for dramatic exploration:

I. Individual Interview
II. Friendship Survey
III. True Colors Personality Assessment

I. The initial meeting with students was a 15-minute individual, private interview, which was audio taped and transcribed. At the interview, the following questions were asked:

Interview 1

1. Explain your idea of what you think this drama research project is about and what you think we will be doing during rehearsals.

2. Please talk about why you decided to participate in this project.

3. What are some of your concerns or worries about participating in this project?

4. Have you ever worked on a project in a multi-grade situation before?

5. Tell me about what is important to you in a friendship.

6. Tell me how you think the ideal family should be. Is this similar to the family situation you have now or different?

7. I define 'values' as whatever is so important to you that it affects how you live, how you act and how you make decisions. What are some of those values for you in your life?

   (For example, for me, it is very important to be open-minded. I try to learn new things and new ideas so I don't become too stuck in one way of doing things. This is how my value of open-mindedness affects my actions and my decisions.)

8. What are some of the world problems or issues that you are personally concerned or worried about? (i.e., the environment, poverty, prejudice, etc.)

The above interview questions were intended to provide the researcher with a general overview of student perceptions of what values are and to identify values that were frequently mentioned in the areas of family, friendships, and issues of concern to the students personally. Themes extracted from the transcriptions of these individual interviews provided topics for dramatic exploration during rehearsals.

II. As part of the interview process, students also filled out a friendship survey used to identify topics that had potential for conflict (Appendix C). The questionnaire was compiled by the researcher and several junior high and high school students, who were not involved in the project but who helped refine the initial questionnaire before it was administered to the research subjects. Students responded in written form to 77 statements about friendship by rating each statement on a scale of 1-5, ranging from 1 (*not true for me personally*) to 5 (*very true to me personally*). The questions were then analyzed according to grade level as potential topics for conflict if they were left blank, had written comments next to them, or varied greatly in response from 1-5. Questions that showed a discrepancy of response across all 3 grade levels were chosen to generate scenes of dramatic conflict for upcoming rehearsals. Any question that was given a wide variety of responses ranging from 1-5, was left blank, or had comments next to it, was placed in the category of "discrepancy of response" by the researcher.

The following statements came to be identified by the researcher as controversial across all three grade levels:

1. A good friend will take the blame for something I did wrong.
2. A good friend will not take the blame for something I did wrong.
3. I sometimes take the blame for my friends if they are in trouble.
4. A good friend wants me to be 'into' whatever he or she is 'into'.
5. A good friend should tell me what to do, what to think, how to look and give me advice.
6. A good friend will love me if I do what he/she wants me to.
7. A good friend is happy for me when I accomplish or win something.
8. I would find it easy to be friends with a disabled person.
9. I have sometimes tried to force my friends to do what I want them to do.
10. My friends have never tried to force me into doing what I don't want to do.
11. I sometimes tell my friends what to do, how to think, how to look or give them advice.
12. I love my friends if they do what I want them to.
13. I sometimes abuse my friends.
14. When I abuse my friends I am sorry afterwards.

Other statements that had very little, or no discrepancy of response were understood by the researcher to be held as general values pertaining to friendship for junior high students within the survey. The following statements, rated as either "4" or "5" by all respondents, constituted the category of "general friendship values for junior high students within the survey":

1. I feel it is important to be a good friend.
2. A good friend is trustworthy.
3. A good friend will respect my feelings
4. A good friend will respect my ideas.
5. A good friend will respect my beliefs.
6. A good friend helps in times of trouble.
7. A good friend is honest.
8. A good friend is kind.
9. A good friend doesn't gossip about me.
10. I should be able to be myself with a good friend.
11. A good friend wants me to be happy.
12. It doesn't matter to me what color or race my friends are.
13. It doesn't matter to me if my friends have different beliefs than I do.
14. I respect my friend's feelings.
15. I respect my friend's ideas.
16. I respect my friend's beliefs.
17. I am a loyal friend
18. I am a trustworthy friend.
19. I am a loving friend.
20. I help my friends in times of trouble.
21. I am honest with and to my friends.
22. I am kind to my friends.
23. I don't get my friends into trouble.
24. I never gossip about my friends.
25. I stick up for my friends.
26. I am generous.
27. I am helpful.
28. I am responsible.
29. I am happy for my friends when they accomplish something.
30. I do not abuse my friends.

It is interesting to note that there was a much larger discrepancy of response on all questions from the grade 9 students than from the grade 7 and 8 students.

III. A third instrument was administered at the first rehearsal during the third week of September. This was the True Colors personality assessment tool (reference), based on the combined research of Myers-Briggs and Keirsey (Appendix D) to identify differences in temperament and to encourage participant perception of these differences as strengths within the group. The True Colors codification system uses four colors as a metaphor for personality orientation. These colors are:

Blue:	feelings oriented
Gold:	organizationally oriented
Green:	ideas oriented
Orange:	activity oriented

The researcher has used this assessment frequently with junior high students over the past three years and found it helpful in promoting an atmosphere of mutual respect and trust in the classroom. In addition, the use of the True Colors tool shortens the amount of time normally required to build a sense of community in a classroom. Prior to working on sensitive issues together, it appeared necessary to the researcher that junior high students in this group needed to be willing to trust and accept each other in order to facilitate the process of personal disclosure. In the context of this research project, the True Colors inventory was used to give the researcher a group 'portrait' for planning dramatic activities successfully, and to promote mutual respect and appreciation of differences among the research subjects prior to dramatic work together

The results of the True Colors assessment tool showed that the strongest personality style was 'orange', meaning that the group as a whole was highly motivated by physical activity, fun, and hands-on experience. There was also a secondary orientation towards 'blue', indicating that they enjoyed working together in a cooperative, team situation and were both expressive of their own feelings and sensitive to the feelings of others.

Once the assessment tool had been administered to the group as a whole, the various temperament styles were explained to students by the researcher. Following the explanation, students grouped themselves into temperament groups (i.e., all the oranges together, all the greens together) and developed a short scene about what their particular temperament group found stressful. Following the performance of each scene, students identified characteristics of that particular temperament and what would be the most effective way of dealing with a friend with that temperament who was showing signs of stress. The result of this exercise is that students tended to view what had previously been irritating or blameworthy as being personality style-related rather than intended as personal insult.

The second exercise involved mixing personality groups and giving them a problem to solve together, which obliged students to discover the strengths of each personality type in order to arrive at a solution. The golds tended to take care of the details, blues helped the group to work together, greens had a global understanding and vision of how to solve the problem and oranges took the necessary risks (such as phoning an unknown person to ask for information) to contribute to solving the problem. Following these exercises, student participants in the project were appreciative of each other's individual personality strengths and felt they knew something significant about each other that was previously unknown to them. They were willing to work with a variety of group members without prejudice and realized that sometimes, working only with people who are similar to us, blinds us to important aspects of a given situation.

Students enjoyed the True Colors assessment tool explanation and subsequent personality skits they created, stating that it was interesting to find out about personality and described themselves as more tolerant of variants in individual behavior following the assessment. Although this self-awareness/team-building tool was only used at the first rehearsal, students continued to mention it throughout the project, even up to the last interview in February 2001.

THE REHEARSAL PROCESS

Rehearsals took place every Thursday after school in the "Murphy Heights" School drama room from 3:30-5:30 p.m. (with the exception of a break for Christmas holidays), until the last two weeks prior to performance, when they rehearsed additionally for two full days and two extra morning and after-school practices. There were a total of 17 rehearsals and a morning dress rehearsal on the day of the performances. Attendance was taken at the beginning of each rehearsal and students who missed two practices in a row were phoned by the researcher to determine the reason. In general, all participants regularly attended rehearsals, except in cases of illness, family vacation, or important extra-curricular events (basketball tournament or a music exam).

FIRST REHEARSAL

At the first rehearsal, a number of drama games oriented towards students getting to know each other were played, and the rules governing use of the physical space and working in a drama context together were explained by the researcher. Some time was devoted to explaining the research project in more detail and identifying how it was different from a regular drama class setting. The basis for the group coming together was explained as follows:

- We operate with the principle of mutual respect and inclusiveness so that there is a climate of emotional safety.
- There is an emphasis on dramatic conflict and problem-solving which requires a certain amount of personal risk taking and willingness to work with the unknown.
- We will be building our vision of the project as well as the capacity to create a play about our learning as we work together.

- Because the outcome is unknown and the procedures and activities will be based on how students respond from one rehearsal to the next, we are in the process of creating new knowledge together.

The students were very excited about the project at this point because they had never perceived themselves to be both the subjects to be studied by an adult and the creators of knowledge prior to working in this project. Based on their comments during the rehearsal, it appeared to be engaging and motivating to them to be a part of an academic process that would be published and for which they were largely responsible.

REHEARSAL ELEMENTS

Each successive rehearsal incorporated the following elements:

a. review of what was examined at the previous rehearsal, with time for individual comments and group reflection;

b. comments from the researcher to students about what themes or ideas had emerged from examination of the data;

c. warm-up games that lead the participants into one or more of the themes in which the values of junior high students could be explored, articulated, and examined;

d. role play and process drama techniques to activate the scenes and to allow students to bring situations to conflict;

e. examination by students under the direction of the researcher, of conflict resolution techniques and techniques to articulate group process;

f. group discussions to debrief and further expound the themes that came up during the scenes.

USE OF VIDEO/AUDIO RECORDING AND PHOTOGRAPHY

The researcher video recorded all scenes and audio taped group discussions during rehearsal. Following each rehearsal, the researcher transcribed the audio data, watched the videocassettes and kept a reflective journal to record researcher response to the process. Photographs were also taken periodically during rehearsals by both the researcher and participants. Some photos were intended to capture impromptu moments that could have been used for data later. Others were posed photos to document the students' time together as they wished to remember it. Both were later compiled into a photo scrapbook for students by the researcher (Appendix R).

REFLECTIVE WRITING

Three times during the rehearsal process, students were required to write an individual reflective piece to record their written responses to the values exploration process. The reflective writing was strongly resisted by the students who complained that they came to drama to act and to move, not to write. Although the researcher has regularly used reflective writing in drama classes in the past without resistance, the student participants in this project were adamant that they were not prepared to spend any amount of time writing in voluntary drama work. Only the last writing project was well received by students when they were asked to write either a letter or a poem to be used either as a finishing scene for the performance or to be included in the program notes. Given the large number of 'orange' personalities in this group, it is not surprising that the reflective writing assignments were so unpopular. Generally speaking, group discussion resulted in much more data and was clearly significant to the students as can be observed in the transcriptions of those recorded sessions. Two samples of rehearsal plans included in Appendix H show how the above principles were applied practically.

Although attempts were made by the researcher to find an assistant to record data during rehearsals, the current drama teacher at "Murphy Heights" School acted as cameraman for two rehearsals only, due to other commitments. An assistant (adult friend of the researcher with a background in television and theatre) volunteered to work as backstage help for the dress rehearsal and performances on the day of performance.

PLAY BUILDING AND PREPARATION FOR PERFORMANCE

In the beginning of December, rehearsals centered on choosing and polishing preferred scenes from the three topic areas of family, friendship and issues. Students selected roles within the scenes and chose the conflicts they wished to illustrate. Family scenes showed conflicts of need, desire and values and attempted to show problem solving strategies for these conflicts. Friendship scenes demonstrated what kinds of behavior destroy a friendship. These were not resolved but taken to a point where the consequences of the destructive actions were clearly visible to the audience, allowing the audience members to draw their own conclusions. Issue scenes showed topics of greatest personal concern to the group and examined each topic from a variety of values standpoints to demonstrate the complexity of the problems.

Scenes were tied together thematically by the creation of three alien characters from a fictional planet who were studying the behavior of teen earthlings in order to determine their values. Alien dialogue was taken from themes and comments derived from the transcriptions of group discussions during rehearsal. Due to a lack of time at the end of the project, alien dialogue was written in sections by the researcher, with students proof reading, adding and subtracting text until they were satisfied that their point of view was adequately represented in the alien scenes. As each section of the script became available, students edited and rehearsed it until the final copy of the script was complete, at which point no more new material was added to the play. The researcher then added the light and sound cues and printed the script's final copy for students.

A professional video company taped the first performance at "Edge Theatre". Technical aspects of the play were handled by the stage technician, as directed by the researcher and her assistant who were in the wings as stage manager and stage manager assistant during both performances. The first performance took place on January 30, 2000, at 1:30 p.m. in front of 350 junior high students from "Murphy

Heights" School. The second performance occurred that same evening at 7:30 p.m. for a mixed audience of family, friends, and guests of the students. A number of junior high students from the afternoon performance returned with friends to view the evening show. Both shows were free of charge. Following the first performance, a 30-minute debriefing session was held with the students backstage, and a final group discussion took place on February 2, 2000, at noon hour after a pizza party reward to the students. The project concluded with individual private interviews on February 1 and 2, 2000, at the school. Only three of the 15 teachers handed in feedback forms following the play, but many remarked to both the actors and the researcher that they had enjoyed watching the performance and were proud of the students. Audience response from both the parents of the actors and the junior high population was overwhelmingly positive.

Chapter Four: Data Analysis

Chronological Unfolding of the Process of Exploring Values Through Process Drama

Beginning the Process

Prior to working with the entire group, the researcher conducted interviews to ascertain firstly the comfort level of participants with the project and its aims, and secondly to begin individual articulation of values in the three areas of family, friendship, and issues of concern to junior high students. Interviews employed open-ended questions that addressed some of the "essential concerns of human beings" (Schener, 1999) as perceived by the researcher to be most accessible in junior high.

- Tell me what is important to you in a friendship.
- Tell me how you think the ideal family should be. Is this similar to the family situation you have now or different?
- I define values as whatever is so important to you that it affects how you live, how you act and how you make decisions. What are some of those values for you in your life?
- What are some of the world problems or issues that you are personally concerned or worried about?

Individual responses from these interviews demonstrated that students were interested in exploring these areas of their lives and were able to verbalize ideas about what they valued in a friendship, their families and the world in general.

ISSUES

> I think racism is stupid. Just because you have one color of skin you get criticized.
>
> I'm concerned about what everyone else is . . . like stopping wars, but for me . . . I'm concerned about whether people get along or not. I don't like it when people are way out there. I want to help them, but I can't because it's their choice. But I don't know what to do because then maybe I'll lose my other friends . . . it bothers me.
>
> Starvation. Definitely. I feel so sorry for those little kids that have no food and no water and they just sick from being neglected. It's just a really big concern for me.
>
> I'm personally concerned about pollution. I admit, I have, in my life, thrown a few things on the ground and hey, I regret that now. It just makes the world worse than it is.

FRIENDSHIP

> Friends have to be trustworthy. I can tell them things and they won't go blab it out to everyone else. Be really supportive when I need someone to give me a hand when I'm in a tough situation, I guess.
>
> If I have a friend who is not as poor or rich as another person, that doesn't matter to me. I there's a new kid and they don't have no friends, I'll go lend a hand and be a friend.
>
> When I make decisions, I try to follow the basis of looking at the pros and cons, because I like to make fair decisions so that no one gets hurt.

FAMILY

> Well, parents should spend time with their kids and help them with homework or take them places . . . be a little lenient when it comes to certain things, like for teenagers, parties and stuff like that. That's like, a big thing when it comes to teens. Well, you gotta ask your parents permission for some stuff, so I think parents should be strict on homework . . . and like drinking, smoking . . . well, it all depends on what your values are.

> Doing stuff with the family . . . cause our family is like, you know, very busy. Everybody is working and we don't . . . it would be good to say have, once a week a game night or something like that.

> I like to act. I think it's a good way to find out how other people solve their problems.

Friendship

The most common response to the friendship question was "*trustworthiness*" in 11 of the 22 interviewed research participants' responses. Following that, explicitly stated friendship values of the junior high students in the research group were that a friend "*wouldn't talk behind my back*" with eight responses, should have "*the same ideas and interests as me*" with seven responses, and "*is loyal,*" and "*willing to work out/help me out with problems*" at six responses each. Honesty, kindness and feeling free to be who one really is, were mentioned four times by individual participants. Other friendship values that were mentioned during the first individual interviews with 1-3 responses were: taking time to develop a friendship, not being criticized by friends, showing mutual respect, keeping secrets, thinking independently, being a good listener, fun, serious about things (not making fun of what is important to me), and authenticity (not snobby).

First interview responses were compared with the participants' responses from the final interview after having worked together for 5 months. During the last individual interviews at the project's close, respondents cited *"trustworthiness"* again as being the most important friendship value at eleven responses, *"spending time together,"* *"good communication,"* and *"loyalty"* as mentioned four times each by participants.

Following this, there was a larger divergence of opinion on values in friendship with many topics mentioned only one to three times. These were: kindness, inclusiveness, mutual respect, open-mindedness, being there in times of trouble, caring, working things out, not gossiping, authenticity, and being loving.

It is interesting to note that a topic which initially had seven responses *"the same interests and ideas as me,"* was not mentioned at all in the final interviews and that *"good communication"* was mentioned several times during the last interview when it had not come up in those terms during the first interview. Although *"keeping my secrets"* was mentioned several times during the first interview, this topic did not return as a specifically stated value at the end of the project. Not gossiping, kindness, loyalty, honesty, and being there in times of trouble remained as values topics for friendship in both interviews, although the number of times they were mentioned decreased at the end. The interviews responses are summarized in Table 2.

Table 2

Friendship Values (Number of Students Responding)

FIRST INTERVIEW RESPONSES	SECOND INTERVIEW RESPONSES
(11) Trustworthiness	(11) Trustworthiness
(8) Won't talk behind my back (no gossip)	(7) Show mutual respect
(7) Has the same interests and ideas as me	(4) Spending time together
(6) Is loyal	(4) Good communication
(6) Willing to work out/help with problems	(4) Is loyal
(4) Keep secrets (3) Don't criticize (2) Take time to develop friendship (2) Think independently (2) Fun (2) Serious about what is important to me (1) Authentic (not snobby) (1) Show mutual respect (1) Good listener	(3) Kind (3) Being there in times of trouble (3) Not gossiping (2) Open-minded (2) Caring (2) Willing to work things out (1) Loving (1) Authentic (1) Inclusive

Reasons for the numerical decrease in the above-mentioned values at this point could be that students were anxious to talk about their recent performing experience and did not want to spend more time repeating what we had already addressed several times throughout the five-month duration. They were also eager to communicate to me what changes had occurred in their family lives during the research project which shifted the values emphasis from friends to family concerns during the last interview.

The friendship theme was a rich source of information about the values of junior high students throughout the project. They were candid about discussing and acting all aspects of friendship and were willing to explore a variety of roles within the friendship context. From the friendship survey they completed at the beginning of the project, I identified twelve statements that generated a divergence of responses and brought those questions to the attention of the research participants. These statements were:

1. A good friend will take the blame for something I did wrong.
2. A good friend will not take the blame for something I did wrong.
3. I sometimes take the blame for my friends if they are in trouble.
4. A good friend wants me to be 'into' whatever he or she is 'into.'
5. A good friend should tell me what to do, what to think, how to look and give me advice.
6. A good friend will love me if I do what he/she wants me to.
7. A good friend is happy for me when I accomplish or win something.
8. I would find it easy to be friends with a disabled person.
9. I have sometimes tried to force my friends to do what I want them to do.
10. My friends have never tried to force me into doing what I don't want to do.
11. I sometimes tell my friends what to do, how to think, how to look or give them advice.
12. I love my friends if they do what I want them to.
13. I sometimes abuse my friends.
14. When I abuse my friends I am sorry afterwards.

After discussing how the conflict producing questions could be categorized, the research group identified "power imbalance" as a source of conflict and tension in relationships between friends.

In small groups with the assistance of background music, the students created a visual movement demonstration of how a friendship is built and how it can be broken down, using any of the areas of conflict they wished to use from the friendship survey. The following excerpts from three research journal entries dated September 28 and 30, 2000, detail the process students went through; and illustrate my role as researcher, director, and teacher in facilitating that process to explore and articulate friendship values:

> I stopped the groups from working and asked them to describe the process they were going through to create their movement sequence. Two groups showed excellent cooperative strategies and described them as, "everyone takes a turn to either say an idea or show it and then we use it and decide whether or not to keep it as we go along." Two other groups had difficulties working together. One had two individuals who would not contribute ideas, which was especially difficult since there were only three group members. The other group had Shawna telling everyone what to do and not listening to their ideas, at which point the others refused to cooperate with her. Frustration was high in these

> two groups. I told the class that group processes differ, but the important thing was that each group needed to have all group members happy with the process or the final product would suffer. I asked each of the groups who were in trouble, to identify what would make them happy with their process. They were able to identify sentiments such as, "ask me my opinion, listen to me, contribute to our project instead of staying on the outside, don't tell me what to do." Offending members became aware of how their behavior affected the group and made changes to remedy that situation. This technique worked very well to help students realize what the group dynamics actually were, articulate them, and then change them if necessary.

After showing the movement sequences to the entire group with stage lights and background music, the class responded to each other's work as described below:

Researcher Journal excerpts from Rehearsals 2 and 3

> The viewing of all four scenes elicited significant discussion, unsolicited, from the students. Many recounted personal disappointments in friendships involving betrayal of secrets and betrayal of trust. There were also stories from the Grade 9 students about misunderstandings and jealousies over members of the opposite sex. Once estrangement had occurred, all agreed that

it was difficult to regain the trust or the desire to trust again in a friendship.

The movement scene topics were as follows: *the negative effects of backbiting and gossip* (quite violent portrayal with what appeared to be a gang attack on the subject of gossip), *estrangement from a group and how it makes the entire group break apart when one member becomes estranged*, the vicious circle of *picking on and excluding two members of the group* (this was very violent with several group members looking like they were angrily attacking the two outcasts every time they were in close proximity), and *learning to be inclusive*. The inclusive group was interesting because they initially had lots of trouble working together and two of the three group members did not want to contribute or participate in the group process. In the movement sequence they showed three individuals, two of whom were vying for the attention of the boy in the middle. After some inner turmoil, the middle boy made the decision to join one friend, but soon afterwards convinced that same friend to include the outcast to form a group of three. This was the only group that showed a conflict, decision-making process, and the desire to resolve the problem positively by adding the quality of inclusiveness.

> I addressed at this point the violence in two of the scenes by asking if it was habitual to treat one's friends in such an overtly violent manner, to which they replied no. I asked if they could think of more subtle ways of showing rejection, alienation and prejudice without being so violent. They came up with a good number of more subtle ways to show the above elements by simply changing body position, level or facial expression.

In examining the above three journal entries, topics were initially engaged by the researcher by discussing friendship conflicts as they arose out of the friendship survey with students, and eliciting their opinions about the cause of the conflicts. Students used creative movement, lights and music to portray the breaking down of a friendship according to what each group mutually agreed upon. In-process students were required to use a conflict resolution strategy to resolve their difficulties in working together which showed them that cooperation and mutual respect were encouraged. Learning a simple conflict resolution strategy reduced the frustration level in groups that had difficulty working together and increased their level of trust in each other, the dramatic process, the researcher's capacity to help them when necessary, and their own capacity to solve problems. The portrayal of these scenes to the entire group was evocative as is observed in the comment "The viewing of all four scenes elicited significant discussion, unsolicited, from the students." From this evocative moment, several stories which students were interested in discussing further were generated. Participants were randomly regrouped to tell each other friendship stories from their own lives at which point, the rehearsal came to a close.

In examining the friendship topic further, I was influenced by Isenor (1991), who observed that lack of capacity to meet one's needs and to gratify one's desires in a healthy context was the most common reason individuals did not adhere to their own moral code. Gardner's concept of "providing powerful points of entry" (Schener, 1999, p. 14) through a variety of the intelligences in story, activity, dramatic play, and dialogue, allowed participants the opportunity to draw comparisons or analogies and to capture key ideas of a topic with several symbol systems.

We played the friendship stories from the previous rehearsal in several ways, changing the characters, students playing the characters, and refining the story line until students were able to identify the needs, wants or values of a given situation. The following, from Appendix I, is an excerpt from the first student discussion about Shawna's friendship story scene (all researcher comments are in italics):

> *What does Erica need as the new kid coming into a strange situation?*
>
> Harmonie: She needs to feel included.
>
> Shawna: She IS included.
>
> Harmonie: She needs to FEEL included though. She's coming from far away and the others all know each other.
>
> *What about Shawna, what does she need?*

Michelle: Friends!

Shawna: I have friends!

She has two friends, one wants to feel included and one wants to feel special. What does she need?

Amy: A compromisation.

Shawna: We did compromise so you shouldn't exactly write that because we already did compromise.

In this excerpt it is interesting to note that Shawna experiences confusion, talking about herself in role and in reality at the same time. She does not want to be thought of as someone who does not have friends and wants it made clear in the written research that her friends already knew how to 'compromise' and did not need to learn this skill from our drama work.

Richard Courtney (1988) writes about this phenomenon when using theatre with children:

> Theatre for children directly affects their emotional life. However, it does so symbolically. Unlike the emotions they feel in their everyday life, those in the playhouse are aroused by fictions created by others. Yet is it characteristic of theatrical fictions that they are, curiously, acknowledged both as real and not-real. At one moment the actor is conscious that he is acting and, at another, he is "carried away" in his part. (p. 79)

This confusion between the role and the real person disappeared early in the project as students worked simultaneously with values concepts and dramatic improvisations followed by class discussion. Improvisation served to heighten the awareness of a conflict and the issues involved in that conflict. Class discussion helped students consider what had been experienced or observed during dramatic improvisation and provided an opportunity for them to think about their thinking processes as these were revealed through performance.

As students began articulating the needs, wants, and values of characters in their scenes, they played the scenes with increasing conviction and sincerity, demonstrating an inner belief in the scene and in who they were in that scene (Artifact 1, video clip "The accident" sequence of shots of the same scene over a period of three rehearsals). This confirms Bolton's observation of the relationship of drama to reality as being: "the perception, recognition and appraisal of events within the fictitious context" (Bolton, 1981, p. 182). As students recognized themselves within the context of the stories they were building, initially from their own experience and then transformed through examination of the dramatic role and its meaning, their commitment to the research project increased. An example is Tori missing the day of school due to illness but coming to the rehearsal after school because "it is important."

As demonstrated in the ensuing excerpts from transcriptions of class discussions and student reflective writing, the valuing of the dramatic process to articulate meaning became stronger and stronger as friendships were formed within the group. Over time, students became unified within their common vision of expression of values towards the creation of a dramatic collective for performance.

> If it [drama] is to be a worthwhile learning experience for the participant, he must hold a dual perspective on the experience: an active identification with the fiction combined with heightened awareness of his own identification. (Bolton, 1981, pp. 182-183)

Caring and mutual respect

The culmination of our exploration of values in friendship happened when one group accused a student of being "gay" in a scene. Since this accusation provoked an uproar from the entire class, I initiated a discussion about the issue of homosexuality. My intent was to uncover a variety of opinions that could reveal junior high friendship values that may have previously been hidden. Refer to Appendix J for the transcription of this discussion. From the "gay scene" audio transcription, Appendix J, a number of issues come to the fore. One may have a belief system that encourages or discourages certain behaviors and practices, yet does not address underlying values questions such as how to uphold human dignity and show caring and respect when those belief boundaries have been violated. When faced with this kind of moral dilemma, it appears to be a conflict for the participants in the group, to believe something is wrong or be afraid of something considered abnormal, yet at the same time not wish to hurt or show lack of respect to the person identified with the issue. There is a strong emphasis on showing loyalty and respecting privacy. Admiration of the courage it takes to disclose personal information that could be damaging to you, is mentioned. Students also appeared to value the expression of diverse opinions and lifestyles. Several students expressed fear about homosexuality and speculated on how they would react if someone they knew disclosed that information to them.

The dialogue from Appendix J eventually became the substance for the gay scene in the final collective. Initially, the scene begins with a fellow student accused of being gay as a gossip ploy, followed by another gay student revealing her secret to an individual who was offended by the disclosure (see Artifact 1, video clip on progression of gay scene). Throughout the scene there is a very diverse host of opinions and reactions expressed towards homosexuality, loyalty and whether the issue becomes more important than the relationship or visa versa. Due to the complexity of this topic, research participants did not attempt to come to any kind of closure, allowing both actors and audience members to think about the issue and make their own decisions.

Non-resolution of conflicts arising from dramatic values exploration is an awareness approach employed by Winston (1998), in his use of process drama for moral education:

> I would argue that the thick concepts through which we grasp and understand the virtues which constitute ethical behavior, and the moral dilemmas which inevitably permeate social life, form the substance of moral knowledge in a process curriculum model. Here, teachers will not set out to measure whether attitudes have been changed or to gauge whether children have been turned into morally better people in a relatively straight forward cause and effect continuum. They will attempt to induct them into an understanding of the moral

> life…they will seek to provide them with frameworks for judgment and structures to sustain creative thought. (p. 90)

Students discussed the issue of how they personally would deal with the topic of homosexuality and what they valued through exploration of this issue in another class discussion several rehearsals later. This discussion differed from the first in that it implicated religion and behavior with the topic of homosexuality.

Students spoke occasionally throughout the project about their religious beliefs, identifying themselves as either Christian or non-religious. There was very little religious diversity in the group. However, they appeared to be aware of the existence of various religions and of the concept that religion can shape one's behavior. Although examination of belief is not a part of this project, since religion had been mentioned by research participants at several rehearsals, I decided to initiate an open discussion of religion and homosexuality to see if students were more influenced by their beliefs, their desire to show caring and respect, or a combination of the above in making a decision about how to deal with the news that a friend was homosexual.

The discussion was all the more significant when one takes into consideration the context. It was the last day before Christmas holidays and students were initially anxious to finish the rehearsal and leave. The discussion recorded in Appendix K, took place at the end of the rehearsal when most of the group chose to stay an extra half an hour to make sure I had taped their comments.

Upon examination of the dialogue in Appendix K, the response of participants was overwhelmingly consistent. Irrespective of religious background and beliefs about homosexuality, the same values resurfaced. These included respecting diversity of opinion and lifestyle, showing loyalty and trustworthiness, being kind and caring, and admiration for the courage it takes to disclose information that could be potentially harmful to you. According to Sowell (2001), "Some qualitative researchers maintain that they should continue data collection until the data become repetitive; that is, until the data no longer present new information" (p. 145). We did not discuss the homosexuality issue again, as the data appeared to have become repetitive at that point.

Problem-solving strategies with values dilemmas

Conflict of belief and behavior

A subsequent theme that appeared during the "religious beliefs" transcription was another application of students' perceived relationship between belief and behavior. Dialogue between Larry and Bob reveals the complexity of this issue. Larry professes to be a Christian trying to follow the example of Jesus in his life. At the same time, he admits to "being mean" to a girl and treating her as though she were inferior because he considers her a "loser." He also admits to "ditching" his best friend, Bob. When Larry became aware that his behavior was inappropriately aligned with his belief system, he made the necessary changes to initiate reconciliation and to show kind and caring behavior, although Bob did not appear entirely convinced of the permanency of this change, as is illustrated by his comments that he had frequently been "ditched" by Larry.

Sean, Harmonie, and Tori all mention that people are pretty good about talking tolerance until someone they know becomes identified with a principle they really do not accept. At that point there is a conflict between what is really valued and what is politically correct.

Bob on the other hand, says he has no religious affiliation, however it is clear that he values kindness and respect of others, which he emphasized many times throughout the project. On the other hand, Bob appears to accept that other people will abuse him and says he is "used to" that kind of treatment from others. In a discussion following the gossip scene (see Artifact 1, video clip of gossip scene), the topic of abuse and mistreatment by peers came up again as can be observed in Appendix L.

Dealing with abuse from peers

In Appendix L, a number of problem-solving and awareness strategies for dealing with abuse from peers are mentioned. These include not teasing others because you know how it feels, being careful not to cross the line between teasing and harassing, causing the abuser to lose face by revealing his/her bad points and, finally, shutting it out and not letting it bother you. Students in the discussion showed concern about abuse of peers and Rose mentioned that constant harassment could lead to suicide.

This concern surfaced several times and eventually became the final scene of the collective (Artifact 1, video clip: suicide scene).

Gossip

Gossip was another contentious issue for junior high participants during this project. Students universally complained about gossip and described its poisonous effects on relationships, yet many admitted to gossiping themselves. Because the group perceived gossip as another conflict that was difficult to resolve, the class chose to portray its scene in a manner that would clearly show how harmful gossip was and would help an audience to think twice about gossiping before doing it. The transcription of one of the discussions about gossiping was revealing in that students openly struggled with how to overcome tendencies to gossip and showed sensitivity towards those who had suffered the effects of gossip or rumors.

Consistently with Nel Nodding's ethic of care (1984), students used the effects of their behavior whether or not it was hurtful to others, as a measuring stick to evaluate their deeds. They identified shame and awareness of an inner conscience as 'feeling bad' after you have hurt someone and agreed that this feeling is feedback to stop, make amends or think twice before engaging in that behavior again. Kavanaugh (1990) would call this kind of values decision-making, a demonstration of the existence of the moral emotions human beings inherently posses. She proposes that any emotion bringing us face-to-face with what we believe to be right and true, becomes instrumental in the development of a personal moral code and a tendency towards moral behavior.

Students engaged in the conversation in Appendix M, were clearly working to define a framework for what they considered to be good and bad, right and wrong, in the context of school gossip. The impact of both the improvisation, the discussions and the subsequent performance affected many students' perceptions of their own behavior pertaining to gossip. At the end of the project, students playing the gossip scene and those who had observed its dramatic development mentioned to the researcher that they had made concerted efforts to change their behavior because they now perceived gossip as harmful. Examples of how attitudes towards gossip changed throughout the project can be observed in the following excerpts from the final interviews:

> Katie: I don't think I would gossip as much . . . and be more friendly and caring to my friends and family. Not to burst out in little things that people do to you, like people make mistakes, it's in the past so go on.
>
> Michelle: . . . knowing that gossiping . . . the scenes reminded me that it just shouldn't happen.
>
> Sean: I will think about his and when something comes up I will think more. I won't just put ideas aside, I want to think about how it matters or affects other people.

Privacy

Another value that consistently came up was privacy. In the improvisations, the video clips, three transcriptions, many of the individual first interviews and in the final collective, participants mentioned that junior high students value having their privacy respected. The most revealing data about the privacy issue came from the following excerpt of Rehearsal 13:

> *So for the gay scene, in a way, it was a similar kind of problem: The gossip issue.*
>
> Bob: But there was the question of privacy.
>
> *Yes, I was going to talk about that. Privacy has come up quite a few times since we've been working on this project. And it seems to me that it is very important for kids this age to feel that their privacy is being respected. Am I right?*
>
> Yes! *(Everyone chimes in emphatically)*
>
> *Why is privacy so important?*
>
> Sean: Because we have things we want to keep to ourselves.
>
> . . . *that you didn't when you were younger?*
>
> Sean: When you are younger you are just like an open book. Anyone can ask me anything and now I want to be by myself and do what I want and just be, you know, be.
>
> *Do your own thing.*
>
> Sean: Ya.
>
> Roxan: Like now we have our own lives. Nobody else needs to know everything that happens. But when we were little, we would just 'go tell mommy!' and now we think more that what we do is our own.
>
> *Because you are getting older and more independent?*
>
> Roxan: Right.
>
> Harmonie: When we were younger, we didn't exactly care. We'd run around with our pants down *(everyone laughs)*, but when we get older and more mature, it's like . . . I don't know if I want to tell this or not. Little kids tell everything and don't care because
>
> Katie: You just get a laugh out of it.

> Harmonie: Ya, everyone laughs but when you get older, some things are just not so funny and people are more complex.

Family

Chronologically, family was the next topic used as a vehicle for junior high values exploration. After contrasting the video clip of students' responses to the question, "What would change the antagonist's behavior from what we saw in the scene 'say what you mean, mean what you say'?" (see Artifact 1, video clip of student discussion) with previous audio-transcriptions of student reflections (see Appendices H-K), it became evident to the researcher that the group had developed a sense of community and was ready to examine some of students' more personal experiences of family life dramatically. Although questions pertaining to family values and ideals were asked during the first interview, the dramatic process of this topic came midway into the project. Initial interview data revealed the following overtly expressed values pertaining to family:

Give me space, respect my privacy, good communication: listening to each other and not criticizing, and *learning to deal with fights and conflict-/problem-solving*, verbalized six times each, were the most often mentioned values of the participants in this research group pertaining to the family. Next came *doing things together as a family* at five, and *getting along, being helpful, being emotionally close, fun to be with*, mentioned four times each. Other values that had two or three responses were: *inclusive (not snobby), friendly and nice to each other, caring, kind, loving* and the concept that *parents should trust their teens.*

The above data compares with the final interview in a similar manner to the friendship values (see Table 2). In the final interviews, there were less family values mentioned, again most likely because students had more to say about the close of the project and were anxious to express their thoughts about that. *Spending time together as a family, trustworthiness*, and *be there for each other in times of trouble* were each mentioned five times. It is interesting to note that *having personal privacy* did not feature at all in the last interview, whereas it was prominent in the first. *Problem solving* was also not mentioned during the second interview, other than by one individual. *Good communication, loyalty,* and *caring* were mentioned four times each.

Table 3

Family Values from Interviews 1 and 2 (Number of Students Endorsing)

First Interview	**Final Interview**
(6) Give me space/respect privacy	(5) Spend time together as a family
(6) Good communication (listen, don't criticize)	(5) Trustworthiness
(6) Learning to deal with fights & conflict resolution	(5) Be there for each other
(5) Spend time together as a family	(4) Good communication
(4) Getting along	(4) Loyalty
(4) Being helpful	(4) Caring
(4) Emotionally close	
(4) Fun to be with	
(3) Friendly, nice to each other	
(2) Inclusive (not snobby)	
(2) Caring	
(2) Kind	
(2) Loving	
(2) Parents should trust their teens	

Based on these two interviews, the overriding family values for research participants, appeared to be *spending time together as a family* and *being there for each other in times of trouble*. *Good communication* also featured as an important value. Throughout the project, students mentioned that they felt they did not have enough time with their families together. Long working hours and activities with extra-curricular events interfered with these students' desire to just spend time together with their families. Also of note is that *trustworthiness*, which featured highly in the friendship values, was not mentioned at all with regard to families in the first interview, but featured more prominently in the second interview.

Family values' rehearsals began with students talking about their perceptions of what was important to their families, with the aid of a family photo. Students enjoyed sharing stories about their families and this activity stretched over three rehearsals until everyone had made a "family presentation." Comments about family dynamics that worked or didn't work in individual families and identification of areas of conflict were candidly revealed. Students were open about dissatisfaction with regard to perceived fairness in treatment of siblings, amount of chores required of them, lack of time together as a family, and ability to deal with conflict between parents and teens.

Several assumptions about the importance of homework and having good marks so that one can get a good job later were made, as was the importance of "trying not to fight" amongst siblings. From these comments, I chose *chores* and *going out on Friday night* as themes for exploration of family dynamics and the inherent values assumptions. Students divided into small groups and played the chores scene in whatever way wished to show family conflict. We then performed each scene for the entire group and had observers come in to replace characters periodically when they had ideas of how to solve the conflict. As in the friendship scenes, we explored each context for conflict of needs, desires, and values.

Research participants then formed family tableaux, where three 'directors' chose fellow students to represent their families visually. As a group, we attempted to analyze the tableaux to deduce what information directors were trying to portray in their tableaux. This activity reinforced the importance of visual impact in drama and helped students to play their upcoming scenes with more attention to spatial arrangements between characters for clear communication of intent (see photos of tableaux, Appendix R).

Perception of parental authority

An interesting progression of a family scene development happened when we explored the theme of "going out on Friday night" two actors at a time, with a rapid succession of character changes as soon as a conflict was brought to a head (see Artifact 1, video clip "Friday night scenes"). Roles ranged from the parent as a drunken partygoer with no regard for the teen, to the responsible, authoritative parent who wanted to make sure all her questions were answered before giving permission to go. Although the teen characters varied in their capacity to influence the parental decision, clearly students perceived their parents as having the authority in the family and the teens as needing to negotiate their status on issues of importance to them.

Parent-child values conflict within a belief system

At this point, I introduced a third category from my own extended family experience, to the research group's family values exploration. One of my young nephews had confronted his mother about attending a church service. Much to the surprise of his mother, he told her that he did not believe in God and therefore did not want to attend church. I asked the drama research participants if they would like to explore that issue as a values conflict, with the parent believing one thing and the child believing another. Although they were quite excited to try this context, it was difficult for them to change roles in the scene and also to give credible lines to the parent characters as to why the child should come to church. We spent some time with students working in pairs to create "shocking" statements of any nature to a parent that would "force" the parent character to respond more deeply. Finally, Tori, in role as the teenager, said to her 'mother': "Ground me then. I'm not going to do something I don't believe in just to please you" (see Artifact 1, video clip: "I'm not going to church" scene) This comment became the critical point we worked the scene towards.

A further development came when one of the students wanted to play the same scene from the point of view of a young child instead of a teen. Students could not come up with any credible reasons that might convince a child to believe in God. It became obvious that, since they had never explored this topic before, they had no frame of reference for it. Katie mentioned that parents don't give reasons for believing, they just manipulate the situation so children have to come along. Appendix N, a video transcription of the rehearsal to performance process illustrates this dilemma.

This scene was played by a group of students who had mixed affiliations or no affiliation with Christianity. Students who submitted ideas for dialogue to the actors were all those who had a strong connection with Christianity. An interesting repercussion of the exploration of this topic came in both the final interviews and from the feedback of a Grade 7 class that watched the first performance of the play a couple of weeks after the above scene work was completed. Harmonie stated that a concern she had after our project work together was "religion in general." She had become interested in the topic of religion and how and why people make religious decisions and choices in their lives. This interest came as a result of her role as mother to the adolescent girl who said, "I'm not going to do something I don't believe in just to please you." Past teaching experience revealed that frequent repetition of a scene created by students, based on their own concerns, in preparation for performance, reinforces their initial questions and gives opportunity for reflection on the moral ambiguities inherent in that conflict. Bolton (1981), discussing the impact of drama on the sensibilities of the individual, writes:

> Drama is by its very nature a group statement, commenting on, exploring, questioning or celebrating not individual differences but what one human being has in common with another. . .

> Ultimately, however, it is what the individual draws from the collective meaning that matters, a process of 'finding himself in the meaning.' (pp. 184-185)

The second comment was from an individual who anonymously submitted feedback about the play in a questionnaire asking if observers thought the play was realistic. This individual commented that the second family should have portrayed a child asking spiritual questions that the parent did not know or care to answer because, "not all adults are religious." This idea is one I had hoped would surface with the research group during our exploration of the religion topic. Within the context of the group, this question never came up, however, and all small groups played their scenes with the assumption that parents, as perpetrators of the status quo, wanted to have their religious values adopted by their children.

Transfer of family values exploration process to students' lives

Students completed a reflective writing exercise where they attempted to make a connection between the scenes we were playing and their own lives. Although they did not want to write at all (they felt that since they have to write all day at school, and this was a voluntary drama project, we should act and skip the writing), the comments they made about their own inner valuing processes were perceptive. All respondents felt that the scenes related to their lives and a majority wrote that they were better able to consider the point of view of parents and other family members from playing and watching the family scenes.

Roxan: I think these are really good topics to show conflict. I learned a lot about resolving conflict in a civilized way. I feel this is a very good way to discuss real life stories.

Michelle: I feel that these scenes have taught me a lot about the point of view of the other person. The father/child chore scene came up in my life except it was my brother who wanted me to finish my chores by a certain time.

Shawna: One day I was on the net and it said: "If you don't believe in God you can't believe in Santa because God is Santa." I think it's very stupid and doesn't make much sense but it is very interesting.

Sean: These are believable conflicts because they happen lots. Well, more to my sister. She has been told to clean her room by a certain time and she never seems to care. Also she always wants to go out while my mom wants her to stay and help around the house. These were conflicts I can relate to and so I found them interesting and fun to watch.

Jewels: I think that the mother should let her daughter go out because, if she had other plans, she should respect that. I know that if you make plans before the fact those plans should be respected. The mother could always find a different babysitter.

Tori: I think that the mother should let the kid be able to decide to go to church or not, because they are their own person and they should be able to make up their own mind. The parent should not force the child to do something that they do not want to do. Also the child will probably come around in their own time.

Harmonie: I feel that what we are doing is fine and I think it is fun and exiting. In a way I think my family may of or still does relate to some of the family scenes we have been doing. I think I have learned, from being either a parent or child in the family scene, what it is like to be in that situation. I feel the whole group is going great and I think so far, that this drama thing is fun and a good experience for me.

The above comments suggest that students appear to value the opportunity to practice conflict resolution and are better able to do this through using plausible situations from their own lives. Cross-over of concepts learned during the project into students personal lives are demonstrated by reference to home scenarios that reflected similar conflicts, appreciation of the other person's point of view through role play, looking up a concept from rehearsal on the internet at home because it is "interesting," and two statements of valuing mutual respect between teens and parents. Tori values independence of thought and feels that parents who show respect for the processing a child has to do privately will see the fruit of their effort since the child will "probably come around in their own time." From the above comments one perceives participant's interest and engagement in the dramatic process through examination of situations derived initially from students' lives.

Practicing problem-solving through drama

Psychologist, L.S. Vygotsky, as interpreted by Mary Gauvin (2001), "considered the capacity to engage in higher psychological functions the distinguishing feature of human psychology" (p. 34). Gauvin explains that Vygotsky developed a theory of cognitive development hinging social interaction to a unique component. He argued that children have the potential to learn problem-solving that is greater than their actual capacity to problem solve. In Vygotsky's developmental model, as children are exposed to older or more mature models of problem solving in a social context, they narrow the gap between their potential to problem solve and their capacity to problem solve (p. 85). This appears to be the process that occurred during the family values exploration component of this research project. Students observed each other in-role, engaged in problem solving family situations most teens encounter in some form. They then tried attempted to resolve the problems, made inferences as to what problem solving skills would be most effective for them in their own families, and thus narrowed the gap between their potential and their actual capacity to interact productively with family members.

Effects of family role plays on students' lives at home

General comments from the final interviews revealed an increased understanding of the importance of all family roles and a clearly articulated identification of one's personal role/responsibility in the family as problem solver and peace maker. Half the participants overtly stated that they were better able to consider the points of view of all family members, to be more respectful and appreciative of their parents, or were attempting to practice kindness and consideration towards siblings. Two participants mentioned that not wanting to be remembered negatively by their siblings had become a deterrent to hurtful behavior or comments, and two more spoke of the changes their parents had observed about them as being less argumentative and more cooperative within the family in general. Those who did not mention changes in thinking or behavior towards family members identified a deeper appreciation for their friends and a willingness to overlook faults. None of the above student-perceived changes were intentional to the project, but were, as Bolton (1981) purports, an "important byproduct of the dramatic experience" (p. 186).

Issues

At this point, I felt the group was ready to move away from the narrower focus of immediate family and friend situations and begin exploration of issues they had identified as being of concern to them. Since concern about these issues was related to their personal values, this third stage of dramatic values exploration encompassed the dual process of both increased awareness and understanding of specific social issues and the unfolding of students' awareness of their deeper personal values.

High conflict issues

Two rehearsals were used to generate material for scenes. At the first session, we chose several existing school contexts within which students felt they would be able to generate a believable conflict. A teen group that had become a gang was the first context to be used. Students initially wanted to portray a high-action chase scene but, when questioned on the plausibility of that choice, decided to change their emphasis to shoplifting. While students developed this story line, two other groups worked on a prom scene and a principal/student confrontation story line respectively. When performed at the end of the rehearsal, all three stories were comical with stereotypical solutions.

a) Shoplifting

Upon reflection, it occurred to me that I had not, as a teacher, spent sufficient time creating the necessary atmosphere for exploration of these ideas prior to asking participants to improvise them. Not wishing to embarrass students by asking about their direct experiences with shoplifting, I told them a story from my own life about a teen friend of one of my daughters who became involved in shoplifting, and we discussed as a group the many reasons why shoplifting is a temptation for teens. Facts such as theft becoming so endemic that stores have increased the price of goods upwards of twenty percent to compensate for the loss were also a part of the discussion. This information and clarification of the topic helped the "shoplifting" scene group to develop a more realistic story line about a boy whose recent parental divorce made him emotionally vulnerable. Participants tried to show a contrast of values that highlighted the conflict between valuing belonging to a group and not wanting to engage in what was considered wrong by the group, namely stealing.

b) Drugs

The principal/student conflict was influenced by an event that happened at school outside of the research process. A group of Grade 9 students were apprehended taking drugs on school grounds, which resulted in an interrogation of most of the Grade 9 students at the school. Several research participants were missing from the rehearsal or had to leave early because of the interrogations, and this provoked heated discussion amongst the group members as to what rights/responsibilities school officials had with regard to drugs and protection of the student body. Tori stated that we really "have to talk about drugs" during the research project so I suggested we play the principal/student scene as a drug bust and see what happened. Because students in the research group had little direct experience with drugs, they eventually built the story line into a situation where a girl was wrongly accused of drug-taking as a diversion tactic. This conflict was not resolved, but the two girls who were the drug users in the scene had their ploy uncovered by the school principal.

It was interesting to note that participants were satisfied with this ending. As in the gossip scene, when the perceived wrong-doing came to light and the perpetrators of a particular problem were unable to escape the consequences of their actions, there was a general feeling of satisfaction with the scene amongst students. Although I do not have sufficient data to investigate that concept further at this point, it appears to be a part of the junior high sense of justice to have the perpetrators of a wrongful act become publicly exposed. Perhaps because the young teen is concerned with making an impression and 'looking good' in public, the humiliation of losing face may be perceived as sufficient retribution for a hurtful action.

c) Sexual harassment

In contrast to the first two issues scenes that derived their authenticity from real life, the prom scene story line was essentially a farce about jealously between two romantically involved couples. To increase the stakes and to find a believable connection with the life of a junior high student, I decided to initiate a highly controversial topic and observe how students used it to build their story line. Appendix O is a class discussion transcription showing how students responded to me initiating a discussion concerning premarital sex and how they subsequently changed the scene to portray sexual harassment, since this was something they were familiar with.

Following this discussion, the prom scene group changed their story line to the situation of a new girl in school encountering sexual harassment on her first day. This scene was played with several characters and eventually revolved around the only two students who were comfortable showing that kind of an interaction on stage, two students who had a reputation for being popular amongst their peers. A conflict that surfaced from this scene was the girl's desire to be attractive to the opposite sex but wanting to be treated respectfully. The boys in the group were unhappy about being portrayed generally in a negative way, which prompted the girl in the scene to add the sentence, "It's a good thing not all guys are like that" to avoid sexual stereotyping. Although there was a certain amount of discomfort surrounding the topic of sexuality, students wanted to keep this scene for the final play because they felt it was a real issue of concern to them.

Student-initiated role changes

With a performance imminent, students often discussed whether or not they could show a scene outside of our research group. They considered possible consequences to their lives as a result of performing controversial topics or roles in front of a junior high audience. No mention of embarrassment or fear of consequences with regard to performing these issues in front of parents and relatives was mentioned, however. Any time students confided that they were not comfortable in a role, their decision to opt out was acknowledged and respected.

Global concerns

The second issue generating rehearsal used topics from the initial interviews that students had articulated as being of concern to them. These topics from the interviews were:

- (12) Concern with disparity (gap between rich and poor, those who suffer needlessly while others are too comfortable, the un-fairness of poverty and lack of opportunities for the poor to advance in life)

- (9) War
- (7) Racism
- (17) Environmental problems (pollution, rainforest depletion, global warming, extinction of animals and cruelty to animals)
- (3) Learning to get along with others
- (3) Oppression in the world (of cultures, women)
- (3) Helping others that are in need
- (3) Not concerned about anything

In small groups of their own choice, participants chose one of the above topics to build a scene based on their knowledge of the topic within their specific area of concern. Prior to dividing into groups, we played a theatre game called "park bench." In this game, one student is sitting on a simulated bench while an approaching student finds a creative way to motivate the first student to get off the bench. Since students were already familiar with this game, I stipulated that we had to use issues involving poverty, racism, concern with animal treatment, environmental problems, or war to motivate the person on the bench to leave. This proved to be quite difficult initially. Students were concerned about presenting any group or individual in a manner that would be disrespectful and became aware that the knowledge and experience they had with global issues was not sufficient for them to draw upon for dramatic work. Even so, responses to the challenge were creative and a number of conflicts surfaced as we played the game. Following this exercise, students identified their group scene topics and began improvising story lines.

Most stories changed from the abstract to the particular. War – with which they had no direct experience – became teen suicide, a topic many students had personal knowledge about since there had been a suicide at their school and one at a nearby school the year before. The poverty topic became a street person asking for money portraying the dilemma of wanting to be altruistic but not knowing if giving money is the right thing to do. The only story line that remained intact from the beginning was a duo about cruelty to animals. This group portrayed a brother and sister in the bathroom brushing their teeth. The sister explained to her brother that they were no longer going to use a particular brand of toothpaste because the company did animal testing. Descriptions of how toothpaste was rubbed into rabbits' eyes were horrific and convincing. The actors' knowledge of the topic was sound and both students portrayed a realistic and interesting scene filled with facts about animal testing.

At the close of the issues rehearsal sessions, students chose scenes they most closely identified with, or felt accurately portrayed our values exploration process for inclusion into the final collective for performance. This marked the end of our open-ended scene exploration and the beginning of decision-making and rehearsal for a final script and performance. The issues scenes students chose for the play were shoplifting, sexual harassment, drugs, and teen suicide.

Potential for harm in process drama for moral education

Prior to examining the data that resulted from subsequent preparations for performance and the actual performance itself, I believe it is important to address the question of whether or not this kind of drama work could potentially be used in a harmful manner, for example, as indoctrination or to promote the aims of prejudice and hatred. One may encounter a concern that process drama for values exploration may confuse and mislead young teens or promote a sense of moral neutrality because of a perceived lack of conventional guidelines or societal norms.

Parr (1982) concurs with Winston (1998) about the importance of engaging students in the learning process of moral education rather than following a prescribed method of teaching virtue with an expectation of specific and measurable changes in student conduct. The engagement and evocation of the emotions that occurs in the dramatic exploration of junior high students' values, however, does not in any way preclude that unresolved dramatic conflicts encourage students to make decisions that would be harmful to themselves, their environment or other human beings.

Kirschenbaum's (2000, p. 4) critique of the values clarification movement, of which he previously had been a well-known advocate, states that values can only be clarified when there is an underlying assumption of right and wrong. If values are explored in a morally neutral context, there is no measuring stick by which we can evaluate our decisions and our behavior. Sommers (1993) gives numerous examples of university ethics course students who cheated on exams and admitted to participating in what she considered to be morally abhorrent solutions to real human problems because they had been lead to believe that all values, like opinions, are of equal importance and that there are no guidelines for right and wrong. She advocates the use of folk tales and fables to transcend simplistic moral preconceptions by demonstrating through narrative what virtuous behavior entails and what a moral attitude towards life involves. Sommers believes that in order to productively assess one's values decisions, one must continue to compare them in a social context to how they affect others.

According to Noddings (1984), morality is not an abstract concept, but a relational interplay between human beings and their world, incorporating thoughts, actions and feelings. The reader is again referred to the definition of good or right as what is "healthy, sustainable, promotes human learning and the unfolding of human potential" (Bopp & Bopp, 2000, p. 15) and encourages respect for human dignity, kindness and love (Kirman, 1996). Throughout this research project, an attempt was made to reconcile affective awakening through drama to reflection and articulation of values. These values were explored only within the framework of a desire to promote what was good. It can be observed in the researcher's comments throughout the transcriptions that a clearly defined context of respect and care was established and maintained throughout the rehearsal process. Student comments that could have lead to hurtful or destructive scenes were curtailed. Situations that potentially could have led to the exploration of unacceptable sexual behavior or gossip about students/teachers from the school, were not allowed. On the other hand, an honest and heartfelt response from students was strongly encouraged and there was no judgment or censoring of students' contributions. Although it is conceivable that drama tools be used for harm, the basic premise of process drama is that it is an educational experience for exposure of underlying attitudes and assumptions. Once these hidden levels of meaning rise to the conscious level and become articulated, they are less likely to be rationalized. Within the context of an educational premise based on the capacity of human beings to do what is healthy and sustainable when given the option to do so, it is highly unlikely, although not impossible, to imagine process drama for harmful purposes.

Student identification of researcher's personal values

During the final interview, the researcher asked individual participants, "What do you think are important values for me?" and "Do you think that your perception of what my values are has influenced how you present yourself, your ideas or how you acted throughout the project?" The responses to these questions were interesting. Students perceived me to value having fun and being fun, but very serious about the project. They also felt that I valued their personal expression and opinions, but worked towards keeping the group together as a team and advancing the project. The virtues of loyalty, helping others, truthfulness, commitment, kindness and mutual respect were mentioned by all students with regard to how they perceived my values. Half the particiants felt that they would not have acted differently with another director, whereas the others felt they would have been rowdier and less serious with a teacher who had poor class management skills or quieter and less expressive with a strict, inflexible teacher.

Norman Rose (1992) in his description of the ideal training ground for moral development states:

> Training in moral development would coincide with the honing of psycho-sensory skills through direct experiences and challenges, since it is only through these that senses and sensibilities can develop. Thus an ideal setting for moral education would resemble a 'mini-society' in which students experienced realistic challenges as they interacted with nature, husbandry, peers, and community. Teachers would model perceptual clarity and psychological health but would use their psycho-sensory refinement to help young people through their own challenges, rather than to teach morality. (p. 31)

This approach cannot be confused with manipulation toward unhealthy/harmful aims or negligence in setting the limits of right and wrong within which dramatic exploration can safely take place. It is also important to note that process drama values exploration takes a variety of forms dependent upon the age and developmental level of the child. Joe Winston's (date) work with young elementary school aged children used fables to promote the aims of moral education through drama. Brain Edminston's (2000) work with older children employed process drama with events from history to promote tolerance and understanding. Junior high students are ready to use their own lives as a springboard for values exploration because they can articulate their thought processes and make values decisions with a clear understanding of where the borders of right and wrong will hinder or help further exploration.

Building the Collective

The final portion of this research project in values exploration through process drama involved decision-making about what scenes to keep and what to discard, how to unify the play, and how to symbolically draw attention to the values articulation process students underwent in rehearsal.

Decision-making about what to keep for performance was accomplished by discussing, as a class, which scenes the students remembered most clearly or felt strongly should be included in the final script in the areas of family, friends, and issues. The play was unified by adding three alien researcher characters from the planet Xylon, whose mission was to investigate young earthlings' values. The researcher wrote their dialogue from transcriptions of class discussions. This dialogue was then submitted to research participants for approval and changes. As each scene became available, participants read the script and suggested revisions that were then added to the script by the researcher. An example of the rehearsal for performance process is illustrated Appendix P.

In addition to script work, I added three slow, creative movement sections to emphasize breaks between the three themes of family, friends, and issues, and to provide participants an opportunity to overtly state their personal values in some kind of hierarchy of importance throughout the play. Soft background music and stage lighting contributed to the creation of an atmosphere where students felt comfortable expressing their values in front of each other. For the final movement sequence, following a rehearsal of the suicide scene, students mimed significant events from their lives from babyhood to an imagined adulthood and then were requested to express their most significant personal value to say or accomplish had they only one week to live. This process evoked deeply personal and heartfelt responses that were used in the final moments of the collective. Table 4 presents the overtly expressed student values in order of importance as they were revealed during improvisation and group movement play-building as illustrated above.

Table 4

Values of Teens in Order of Importance (Less to Most Important in the Play)

Less Important	**More Important**	**Most Important**
Education	Religion	Spending time with family
TV	Friends	Doing things I really want to do
Sleep	Family	Leaving the world a better place
Computers	Getting a good job	Tell my friend what he means to me
Food	Being a good person	Know that I matter
Money	Being myself	Make my family happy
Music	Peace/love in the world	Travel
Hot guys and fast cars	Kindness	Learn from my mistakes
Candy	Truthfulness	Get 'right' with God
Having fun	Love	Visit all my relatives
Hanging out	Having fun	Say 'good-bye' to my Dad
Girls	Independence	Tell my brothers that I love them
	Trustworthiness	Apologize for anything I've done wrong
	Not fighting with siblings	Give all my life savings to needy children
		Spend time with my friends

The "most important" values are generally longer and more precise than the initial "less important" values. Both "important" and "most important" values show more altruistic tendencies in addition to being more personal. This can be interpreted to support of Bolton's (1981) argument that, while drama is essentially a group project based on human interactions, the awareness of human interactions and motivations results in the individual finding him/herself within that context.

Use of performance with the process drama context

Since process drama is most often used for educational purposes rather than theatrical ones, it can be argued that a departure from this principle to prepare for a performance is a radical change within the construct of process drama. I made a conscious choice to use performance as a culminating activity for this research process for a number of reasons. . First, junior high students are at the beginning of their development in abstract reasoning and usually require practical projects to motivate them within their thinking processes. Frequently asked questions by junior high students from my past teaching experience have been, "Why do we have to do this?", "What use is this?", and "When am I ever going to use this skill/information?" Many of these questions are answered as students build a collective. The energy generated from creating with one's own knowledge is a unifying force within the group and often channels the group effort into a belief in the importance of their project. From my own experience, the drama work that has had the most profound effect on junior high students in the past has been the creation of a collective.

Students have a sense of ownership of the project that is not as strong when using the work of professional playwrights.

One of the final interview questions asked individuals was if they would have preferred to stop the values examination process prior to performance. All 19 participants stated emphatically that the performance was very important to them in that it clarified the process and enabled them to understand what they had created and why. The performance provided opportunities to rehearse the same scenes until they became imbedded in their memory and served the purpose of bonding the students together in a creative process that evolved into a sense of purpose and mission. Participants were anxious to demonstrate the fruits of their labors to peers and family members.

Excerpts from final interviews

> Bob: I think we should perform it. It was fun for one thing and it helped the actors really learn about their values better.
>
> Larry: It's good to show your parents and your friends how hard you have been working.
>
> Michelle: Well, it is a good idea to perform because that way we can see the reaction of the audience and see if it touched them. If so, maybe it will stay in their memories and help them to make decisions.
>
> Tori: I think it was important to take it to performance because it gives us a better experience than just living it.
>
> Jewels: Performance is important because the issue and the values questions need to be told to people. People need to think about this stuff.
>
> Lorraine: I liked doing the performance. I don't like to just talk. I like to have a real project.

> Aly: We should perform. It helps bring the message across to other people. My parents don't understand our lives but the play helped them to understand more.

The above comments suggest that students in this project valued performance as a vehicle for communicating their learning and their intent.

Outside influences on the project

Within the context of this research project, a number of incidents occurred that had an impact upon the development of the values research process. In September, the volleyball coach of the participants' school scheduled practices on Thursdays after school at exactly the same time as our drama rehearsals. Several students experienced conflict because they were avid volleyball players and wanted to be in both the research project and on the volleyball team. This conflict caused one student to leave the project and others to miss rehearsals occasionally. Their absences frustrated both the researcher and the other participants.

After writing about these frustrations in the research journal, it occurred to me that playing out the values conflicts in this real-life scenario might bring an additional measure of realism to our fictional context. Students were eager to represent different factions of the student body and to play both my role and the role of the coach. They experimented with having the two adult roles compromise and finally decided to show both coach and drama teacher in an irresolvable conflict, with the onus of the decision resting upon the shoulders of two students.

One student made the decision in-role, to abandon drama and play volleyball because he was a strong volleyball player and his team needed him. The other student decided to stay in drama research because she felt it was really important to her and her peers encouraged her as being "talented" in drama. At the same time, the volleyball player experienced remorse, not at his decision to choose volleyball over drama, but rather at the perception of his peers that the other student was a better actor than he (Artifact 1, see first video clip on video 'volleyball/drama' scenes 1-3). Both participants demonstrated a values decision making process that involved personal reflection, listening to the opinions of their peers, consulting with significant adults (teachers in role) and making a clearly articulated decision supported with personal reasons for that decision.

What was significant about this diversion from the original plan was that, although our project was only at the fourth rehearsal, participants were already showing the mindset and language of values with a clear decision-making process as can be illustrated in the following dialogue excerpts from Artifact 1:

> Larry: You don't HAVE to go to drama. You WANT to go to drama.
>
> Rose: This is really important to me.
>
> Rose: You are a better volleyball player and I'm a better "tree" so, hey, it all works out.
>
> D.J.: Don't "diss" my tree! Don't you make fun of my tree!

Values concepts such as need versus desire, an understanding of values as "what is important to me," desire to resolve conflict in a win-win situation, and respect of individual reasons for making decisions can be observed in the above comments.

As was previously mentioned, the drug problem that came up in school outside of rehearsals was significant enough that students asked to add it to our research. Another incident that provided feedback to the researcher, although it was not directly used in any of the scenes, was one of a student complaining about being disciplined by a school administrator because she wore a beer t-shirt to school that day. She perceived this as unfair treatment because boys in her class also wearing beer t-shirts were not disciplined. This provoked a heated discussion amongst the girls about sexist attitudes and behavior of male teachers towards girls, especially in gym class.

At one point in the discussion, a female student asked me point blank if I thought her shirt was promoting beer drinking, what was my "take" on whether or not it was wrong to promote beer and what did I think about the sexist comments of certain male teachers in the school. This proved to be an uncomfortable position as a researcher. Should I avoid the questions because my response could be perceived as influencing the research, or would avoidance of the questions make students less likely to trust the process since it could not be applied to real life? I finally decided to say that I personally would not wear a beer commercial t-shirt because I do not support drinking alcohol, however, one can be too insistent upon details of school rules and miss more important issues such as racism and other harmful attitudes. I continued that I did not think it was appropriate for teachers to discourage girls in sports with sexist comments but since I had not been present, it was difficult to comment on the context. This encounter, among others, confirmed further for me that students were thinking about the values concepts we worked with during rehearsals and were beginning to integrate them into their daily lives (refer back to student reflective writing about family scenes for previous demonstration of this concept).

Finally, the father of one of the research participants was terminally ill during the course of our work together and died during the Christmas holiday season. Prior to his death, students showed sensitivity to this student's situation by consoling her when she looked sad and by changing the context of the shoplifting scene from a teen whose father had died, to a teen whose parents were recently divorced. Both the passing of this parent and the intimate knowledge students had of the boy from a nearby school who committed suicide brought a measure of seriousness and gravity to our research that may have been a deciding element in why many participants became so devoted to what they called the "message" of their collective. Although they never really defined their "message," in analyzing their comments I suspect the meaningfulness of defining what is important to them in life, combined with images of contrasting harmful behavior and problem solving behavior brought an appreciation for the sacredness and quality of life that students may not have previously been able to articulate.

Performance of the Collective, "T-files: Life on Earth"

The first performance took place at "Edge Theatre" at 1:30 p.m., January 31, 2001, in front of the entire junior high population of "Murphy Heights" School. Students were very nervous about performing for their peers and one of the alien characters nearly fainted when she saw the boy who had teased her since kindergarten sitting in the front row of the theatre. Energy was high however, and research participants were determined to show their "message" to the rest of the school, no matter what consequences might follow. I spent the first five minutes prior to opening the show talking to the audience about what drama research actually was and what process my actors underwent to create their work of art. Additionally, I explained theatre etiquette to the audience and reminded them that when the audience is really attentive, actors perform better. The play proceeded without difficulty, the only surprise being audience reaction to various scenes. Actors were baffled at audience laughter where they had not expected it (see Artifact 2, performance video) and surprised when the audience appeared not to grasp the gravity of certain sections of the play and the humor of other sections.

Following the performance, I gathered the students backstage to debrief them, but was interrupted by the "Murphy Heights" band teacher who insisted on contributing her perceptions before I, or any of the students had a chance to speak. She basically felt that the actors had made so much progress in their values processing that they were now too mature for a teen audience and wouldn't be able to relate to "real" junior high attitudes and concerns any more. She also stated that laughter in certain places where actors were not expecting it, showed only that the audience could not detach their knowledge of the actors as fellow students at school from the issues they were trying to portray in-role. At that point, the busses had to leave and I had to cut my debriefing process to a couple of congratulatory sentences and reminders to come back in time for the evening performance.

The evening performance took place at the same theatre at 7:30 p.m., on January 31, 2001. Families, relatives, friends, and junior high students I had previously taught formed the nearly full-house audience. In contrast to the afternoon performance, response to scenes was more subdued and the gravity of certain issues elicited gasps and exclamations that had not occurred with the previous audience. Parents laughed at scenes where they saw themselves in-role and cried at the suicide scene. Many came to congratulate the actors and to compliment me on my "important" work with their children. One mother in particular stated that she felt all teens should have the privilege of this experience and hoped I would repeat it every year for the school.

Influence of this research project on the school community

Following both performances of the play "T-files: Life on Earth," three opportunities for feedback to the researcher on the impact of the play were provided. The first opportunity was a request by the researcher for teachers to complete feedback questions with their students following the performance. The questions were:

1. What did you like about the play?
2. Did you feel the scenes were realistic and convincing?
3. What did you think was less convincing or could be improved?
4. Were the problem solving strategies actors used similar to your own or not?
5. After having watched the play, what values can you identify as being important for you personally?

Of the 15 teachers approached, only two completed the questions with their students and one answered only two of the questions with students, justifying her position with the comment: "Questions about students' values are too personal – I thought students looked uncomfortable so I didn't push it." Students who completed the questionnaires observed that the dramatic scenes were similar to experiences from their own lives and that they generally enjoyed the play, although some felt the material was too mature for Grade 7 students. Since feedback questionnaires did not involve a significant number of students and the junior high population of the school was not equally represented, I did not consider the little feedback I received sufficient to warrant a full data analysis. The only comment considered noteworthy, has been previously mentioned in the family scene data for the "I don't want to go to church" scene.

What is of interest here is why so few teachers took the time to go through the feedback process with their students. It is the opinion of the researcher that first, teachers were uncomfortable with the topic of values exploration and second, they did not perceive the feedback as an obligatory activity for which they would need to account later on, dismissing the request as another imposition on an already busy schedule. Several teachers and all school administrators, however, made a special effort to compliment both the researcher and individual students in the play on their "fine work," mentioning that it was "thought provoking."

A second feedback opportunity presented itself in the form of a misunderstanding by the school counselor regarding the role of one of the actors as school counselor in the play. The in-role school counselor was portrayed as a flat character with very little sensitivity to the protagonist, and this portrayal was comical within the serious context of the play. This portrayal personally offended the school counselor who perceived the play as making light of counselors and contributing to stereotypes of psychologists in general. The researcher discussed this with the school counselor and explained the dramatic creation process, expressing regret that any hurt feelings had been a result, which was certainly unintentional. Additionally, the school counselor expressed concern that the suicide scene had not been properly debriefed with the audience and could lead to emotionally fragile students considering suicide as an alternative to addressing their problems and seeking help. As a result of this concern, the researcher addressed the suicide issue again with student participants during their final group discussion at the project's close. From the dialogue in Appendix Q, it can be observed that research participants took the suicide subject very seriously. There was some audience confusion as to the ending of the suicide scene and its significance to the play, as was expressed later on to peers of the research project. This confusion was understandable when observed in the performance video; theatre lights had been blacked out at the wrong moment in that scene, leaving the audience to ponder the significance of Tori's in-role death without the necessary visual information. This error did not occur during the evening performance, however, and many parents commented that the suicide moment was emotionally gripping.

As a final comment on the influence of process drama research on the school community, an except from the same final group discussion transcript shows the spirit of community, mutual support, confidence and pride that was developed within the research group over the five months we worked together on our project (researcher comments are in italic):

> *Just one more thing before everyone goes. I really wanted to do this as a drama exercise but we don't have the room or the time unfortunately. Here is the shortened version. If there is somebody you would like to compliment on their growth or their performance, something you appreciate about them...I want you to think about everyone in the room a little bit. The scenes that stand out were the funny things, but there were also some parts that were really convincing or difficult and we should honor those people for that. Now I gave you all individual compliments in your letters, but as a group I just thought you really worked nicely together. I loved the way all the different levels worked with each other and you were appreciative of each other and lots of people offered to help me with stuff, cleaned up without me asking and many other gestures. I really appreciated all that and I would love to work with you all again.*
>
> Rose: I want to compliment Harmonie on her performance because I would be cracking up so bad if I was in the gay scene but she pulled it off so well! It was really great!

Jewels: That was a GREAT scene.

(everyone claps and Harmonie smiles)

Tori: For Jewels, during the practices you always laughed when D.J. grabbed you and then when you got to the performances, you didn't even crack a smile. You were SO convincing.

It was scary. I was watching from the wings and I was scared.

(everyone agrees)

D.J.: Imagine how I felt!!

(laughter)

A few more comments . . . remember that we have some grade 7s that I think were very courageous to be here and I thought they did exceptionally well!

Michelle: Oh! Oh! I have one! Serena! I loved your character in the shoplifting scene. It was so good and I was trying so hard not to laugh when you called Bob "baby cakes"!

Sean: I was thinking 'What the heck was that?'

(everyone laughs)

Bob: I'm proud of myself that I did not laugh through the entire shoplifting scene. Serena and Michelle and Jewels were so funny and I didn't laugh!

D.J.: You could tell you really had to control yourself in that scene!

Sean: Since the counselor scene and all that, everyone is trying to do impressions of me and they are all saying "You're so good!" and it SO bugs me!

Katie: Me too!

(in a fake voice: Would you like private instruction? It'll cost ya'!)

(laughter)

Katie: The same thing happened to me. Everyone is trying to imitate me and that is not how you do it! They don't have it!

More compliments?

Lorraine: Well. We were planning something behind your back.

Sean: We're so evil.

Rose: REAL bad.

(Lorraine gives me flowers and a card)

Wow! Thank you!

(Everyone claps and cheers)

Michelle: I have a thing to say for the end – a personal message from me – HAPPY GROUNDHOG DAY!!!

(more laughing and cheering)

Rose: Mrs. Gervais . . . thanks for the pizza!

The completed script and performance video

Because the creation of a script to document the values processing junior high students experienced was an important focus of this project, close examination of the scripted improvisations and observation of the in-role interactions during the performance video culminates this chapter's condensation of data (see Appendix A and Artifact 2). A fairly accurate portrait of junior high values, conflicts of values and to a lesser extent, the values processing that brought them to that point of consciousness can be created using these two data collection tools alone.

Following frequent script readings and video viewing, the researcher came to the following conclusions about values, values conflicts and values processing based on the participants' inherent assumptions about family, friends and issues as expressed through their scripted dialogue and in-role interactions. Conclusions regarding values processing were drawn from observation of improvisations and the previous analysis of group discussion transcripts.

General values of junior high students in the project as expressed in the script and performance:

Families

- A family is a human unit that requires cooperation and collaboration to be mutually satisfying.
- Families need to communicate.
- Children and teens should respect their parents.
- Parents should respect their children and teens.
- Teens should help their parents and defer to their authority.
- Parents should listen to teens' opinions and feelings.
- Parents should trust their teens.
- Money is an important consideration in family decision-making.
- Parents represent the status quo and should provide stability and tradition.
- Teens need freedom to make their own decisions.
- All family members should contribute to problem solving in the family.

Values conflicts in families

- Mothers are often perceived as not being appreciated by other family members.

- Although teens think they should not argue with their parents, they do not often feel that they are listened to or that their contexts are considered in family decision making.
- Fathers are perceived as decision makers and primary breadwinners in the family, but are not emotionally sensitive to their teens.
- Parents want to protect their teens but teens want freedom, independence, time to socialize and have fun, and do not consider any inherent dangers in their activities.
- Parents do not know how to explain their beliefs to their children and are threatened when their children challenge their beliefs.
- Although parents are threatened by teens challenging their beliefs, teens are interested in non-judgmental family discussion about religious themes and issues.
- Teens feel they need to have the freedom to make decisions on their own but parents are concerned that teens should show enough responsible behavior to be trusted to make those kinds of decisions.

Values processes involving families

- Mothers are often responsible for initiating family communication and problem solving. When teens play the role of the mother they become aware of this responsibility themselves.
- Teens compare families to identify how family values differ and to articulate where they stand personally on family issues.

- Perceiving all family conflicts as negotiable between family members provides a problem solving mindset and a sense of one's personal impact and power within the family.
- Harmony is considered to be the desired family state. When the family is out of balance, teens playing the role of negotiator can learn to participate in the re-establishment of family harmony.
- Continuing to question and/or confront parents who are not giving reasons for their beliefs and behavior is a tool teens use to clarify a family position on an issue.
- Learning to listen to everybody's point of view helps to identify underlying values.
- Teens make decisions about religion and other important issues in their lives by: listening to their friends, doing what they were brought up with, using their own minds to investigate and explore possibilities.

Friends

- Teens value having their own subculture that adults do not know or understand.
- Teens consider their image to the outside world as being highly important – being embarrassed or humiliated is extremely undesirable.
- Part of a teen's sense of self is attached to being attractive to members of the opposite sex, but attraction is not as important as friendship criteria between members of the same sex.

- Teens feel they need to build a viable reputation amongst their peers by:
- having friends
- looking good
- not doing anything that makes them look too different from the group
- being skillful at something, even if it involves breaking the law
- being included and accepted by one's peers
- being invited to parties
- not associating with teens of a 'lower' social class than yourself
- being perceived as popular by your peers
- increasing one's degree of personal power and influence amongst peers
- increasing one's degree of personal power and influence amongst adults
- breaking a rule or a law is perceived as asserting individuality and gains 'points' for one's reputation

While teens are very concerned about gaining acceptance within their group, they also value:

- being a unique individual who is different from other teens
- having enough personal strength to not be manipulated by others into breaking a law or a principle
- having personal beliefs to guide your actions and your life
- showing emotional support to friends
- treating friends the way one wants to be treated
- kindness

- honesty
- apologizing for making a mistake
- not being 'punished' continually by peers for having made a mistake
- sharing of personal items, and personal disclosure
- being trustworthy
- keeping secrets
- respecting privacy
- not gossiping
- saying what one means, being authentic

Friendship conflicts and values processes

The above two lists reveal almost direct conflict between most of the public and private values. Juxtaposing these two sets of values dramatically for teens to observe was the process where assumptions about friendships and human relations in general could be revealed. Following the emergence of assumptions, teens needed to discuss their dilemmas and observations to solidify the experience and to make personal values decisions about treatment of friends and acquaintances.

Issues

- Teen community is so important, that exclusion from that community may, in some circumstances result in a teen taking his/her life.
- Teens should take suicidal comments from their friends seriously and try to help them. This reflects values of caring and compassion.

- Loyalty to the group and to a friend is crucial for teens. "Framing" a friend is considered to be wrong.
- Living a healthy lifestyle is important. Drugs are bad.
- Adults should protect teens by intervening when a teen is involved in something that might be harmful to themselves or others.
- Justice for teens, in part, is having someone's 'false' intentions exposed.
- It is wrong to pick on others and to abuse them in any way.
- It is good to be able to make others laugh. Having a sense of humor is highly valued.

Conflicts in values pertaining to issues

- Adults who perceive themselves as helpful may be seen by teens as being embarrassing or insensitive.
- Not getting caught for a wrongdoing is considered to increase social status.
- Teens experience conflict between wanting to rebel against the perceived status quo and doing what they believe is right.
- Although it is not good to allow someone to manipulate you into breaking the law, it is understood that teens who are emotionally vulnerable are more likely to be manipulated by others.
- Concern with clothes and appearance is associated with superficiality and lack of intelligence, but it is also considered good for one's popularity and public image.
- Sometimes teens gossip without considering the consequences of their words.

- Any association with drugs will increase social status among peers and decrease social status amongst adults.
- Teens experience conflict between wanting to keep their friends' secrets and keeping the teen subculture secret from adults, but not wanting any harm to result to individuals in the keeping of those secrets.
- Sexual harassment is perceived as a problem by girls but as a way to raise social status amongst boys.
- Girls want boys to respect them, but they also want boys to be sexually attracted to them.
- There is confusion amongst teens with regard to personal boundaries, respect, and sexual attractiveness.
- Although teens feel that name calling and insulting is hurtful and they do not like it, they still engage in doing it to others.

Issues processes for values exploration

In dealing with values conflicts that arose out of issues exploration, the same processes were used as with friendship issues. Playing a scene where values conflicts became apparent to the actors and the audience, raised concerns to a level of consciousness, after which discussion helped clarify some of the underlying ambiguities. Unfortunately, the research project came to a close before in-depth issues process work could be explored. A possible continuation of issues exploration may be the suggestion of Sommers (1993) and Edminston (2000) where fable/folk tales and events from history could be dramatically explored to arrive at deeper moral insights.

Chapter 5: Conclusion

The research question of this study was "How do junior high students make values decisions through process drama?" Inherent to this question are three themes:

a) What is the process junior high students experience interpersonally, as they make values decisions?

b) What are the values they articulate and demonstrate through their behavior as they struggle with situations of moral ambiguity?

c) What process drama tools enabled students to both engage in the values articulation process and make values decisions?

The first question is intimately connected with the third, since interpersonal values processing of young teens was facilitated by the use of drama tools and techniques. In this final analysis of my data, I will describe first, the process questions and second, the values participants articulated at the time of the study and what these implications are for education.

IDENTIFYING THE PROCESS

Step 1: Values processing through social interaction

Based on Vygotsky's theory of social constructivism as interpreted by Gauvin (2001), cognition occurs first interpersonally as we engage in problem solving socially. It is only following the social experience that we internalize dialogue and construct our own repertoire of knowledge. This repertoire is then tested again socially in a constant interplay between the interpersonal and the personal as we learn. Vygotsky does not believe children will learn much if left to their own devices. He places a great deal of importance on the mentoring process of a knowledgeable adult or more experienced peer to assist the child in the process of cognition. I believe this research demonstrates the validity of Vygotsky's theory, in that my research participants were initially engaged in an interpersonal exploration of values, which was followed by their own personal construction of knowledge in moral learning.

Through the process of dramatic improvisation, participants explored friend, family, and issues situations where underlying values assumptions were exposed, ethical decisions had to be made and conflicts inherent in both the context and the exposed values became obvious. This was the first level of moral processing, as I perceived it to occur during the project. Note that the most useful data collection tool for this stage was dramatic improvisation. The researcher journal also provided a source of triangulation with which to compare and contrast the perceptions observed during rehearsals, to be confirmed with the third tool of video clips.

Step 2: Cognitive dissonance

The second level of values processing occurred when I inserted material into the initial scenes by questioning students, requiring them to clarify their positions during class discussions, and also when I requested them to stop the rehearsal process to explain how they were working and to resolve any group conflicts that were hindering scene development. This stage is demonstrated through group discussion and group oral reflective feedback, which contributed to the cognitive dissonance of a moral concept, requiring students to explore the reasons and sources of their values stances. Neelands (1990) uses the same method in his dramatic work with children. Heathcote (Wagner, 1976) calls this "making conscious," knowledge that children already had, but did not know they knew. Leshowitz et al. (1999) identify this developmental level as "destabilized knowing," when students have their previous knowledge-base questioned and they struggle to reconcile their past experience with the newfound articulation of their values.

Step 3: Emotional engagement

At this point, through further improvisation, students began to make comparisons and contrasts in an attempt to integrate their new knowledge into their existing paradigms. Improvisations became more intense with higher stakes involved. Students took bigger risks in making direct statements that lead scenes to a higher level of conflict, and became seriously emotionally engaged in the dramatic process, to the point where they did not want to leave the rehearsal until they felt they had sufficiently exhausted the possibilities of a given context.

Step 4: Symbolic and poetic representation

Once improvisations had reached this level of conviction, I stopped the dramatic process to either engage students in reflection through group discussion and/or reflective writing or to slow down and channel their emotional intensity into a symbolic and poetic representation of their values at that point. The latter can be observed in the final video clip of Artifact 1 and in the three slow movement scenes of the performance video (Artifact 2). The symbolic work is especially memorable for me because I felt that students reached a moment of catharsis through their creation of the movement/values statements. There was a kind of group resonance during those times that was so evocative I can only attempt to sum up the experience through the statement of one girl who said, "I want to do this over and over. It is so beautiful it makes me cry." I think Gardner (Schener, 1999) would approve of this application of his "understanding pathway" where students are not only morally engaged, but actively participate in the appreciation of beauty. To me, this is one of the rewards of using drama for education. Students have returned years later to tell me how meaningful those moments were for them and how those revealing personal/interpersonal experiences shaped their decisions later on in life.

Step 5: Transfer of concepts from fiction to reality

The next step in values processing I defined through use of data collected from personal interviews, audio transcriptions of group discussions, and student reflective writing. This stage can best be described, as an attempt by individuals to apply moral concepts learned through dramatic exploration to their own lives. It became obvious to me over time, that students were trying out their new found skills and perceptions with friends, within the context of their family lives and in the manner they approached issues. Before and after rehearsals students commented to me how scenes we played or discussions we had during practices affected their lives. The most direct information about this transfer of learning, however, came from reflective writing excerpts illustrated in previous chapters, and comments from the final interviews. I am not so naïve as to think that the five-month experience students lived within the confines of my research will have a permanent transformational effect on their lives (Winston, 1998). Nonetheless, I believe I have demonstrated throughout this dissertation that students did make inferences from our project to their lives and visa versa at the time of the project. We explored themes that came up from their lives (i.e., the drug bust) and modified scenes based on the experiences they were most familiar with (i.e., sexual harassment rather than pre-marital sex). As can be observed in all the Appendices, students were very candid about revealing how they applied some values concepts and struggled with others in their lives. This is most graphically illustrated in the script and performance video of the collective, "T-files: Life on Earth" (see Artifact 2 and Appendix A).

Although the above steps appear to rigidify a process which is essentially fluid in nature, I hope they clarify for the reader how a certain level of group engagement needs to occur prior to deeper exploration requiring more extensive trust and willingness to risk. An inexperienced drama teacher may attempt raising emotional stakes or initiating poetic and symbolic work too early, losing the commitment and belief of students in the process. It is important to be sensitive to the belief level of the group as one proceeds dramatically, even more so when moral development is the ultimate goal.

EVALUATING THE RESULTS

At the inception of this project, I identified three areas of expected results from the examination of my research question. These were that:

1. Students would:

a) verbally articulate their values.

b) agree on universally held values.

c) demonstrate an understanding of personal values that differ from their own.

2. Participants would also:

a) think more critically about their values and the sources those values came from.

b) show compassion, cooperation, open-mindedness, inclusiveness, and critical thinking about issues.

3. Finally, students would be able to:

a) identify needs in an interpersonal context.

b) respond more appropriately to interpersonal conflict by applying the above problem-solving skill.

In retrospect, I would like to add to expected result 3, that students would be able to identify the difference between needs, desires and values when negotiating interpersonal conflict situations.

1a. Articulation of values

With regard to the first expected result, I used interviews, improvisation and video, audio-recorded group discussion, script writing and collective performance as data collection tools to record students' articulation of values. From the very first interview (Table 2), students had little difficulty talking about their values and became more and more articulate (Table 3) towards the end of the project when their values were not only more personal and more globally applicable, but significantly longer and more explicit (Table 4).

1b. Agree on universally held values

As students acted, discussed and reflected, a common set of values that can be considered universal to the group became more and more prevalent. Using the data collection tools of improvisation, group discussion, script writing and collective performance, a number of values became the universal credo for our research project community. These were: caring, mutual respect, respect for human dignity, respect for diversity of opinion and lifestyle, loyalty, protection and respect of personal privacy, cooperation and teamwork, and belief in the power of drama for group decision making (see Tables 2, 3 and Artifacts 1 and 2).

1c. Demonstrate an understanding of personal values that differ from their own

Interviews, improvisation of a scene from many points of view with a variety of actors, reflective writing, acceptance without ridicule or criticism of individual expressions of value or opinion during group discussion, and oral reflective feedback where students learned to listen more carefully and to adjust their behavior for the good of the group were all important tools for the development of this skill. The most telling data illustrating that this skill had passed from the initial introductory stage to a greater level of mastery was the final interview where 11 of the 18 participants identified group decision making as a significant value for them, seven credited our project with teaching them to listen to everyone's point of view and 13 stated that the most important change in their values as a result of participating in this project, was that they now respected their family and/or friends much more and listened to everyone's point of view before attempting to resolve a conflict.

2a. Think more critically about their values and the sources those values come from

I believe the critical thinking process has been amply demonstrated through the first section of this data analysis where the process students went through to examine their values was described in detail. A focus on values for 5 months with a group of willing participants was certain to engage students in critical thinking. They were constantly questioned, probed and required to examine their ideas from a variety of perspectives, and if nothing else, at least learned the critical thinking skill of focusing on a given topic and attempting to apply it to life from a variety of perspectives. Final proof that students were thinking about their thinking came from the final interviews, where students answered thoughtfully and at length the entire list of interview questions. Quantitatively, the final interviews were twice as long as the first interviews, demonstrating students' willingness to examine and articulate thought.

Sources of student values and also sources of value conflict, were occasionally identified during group discussion (see excerpts about gossip, Appendix M, and homosexuality, Appendices J and K). Although I did not probe deeply into values sources at the time, this could be a subject for further research.

2b. Show compassion, cooperation, open-mindedness, inclusiveness, and critical thinking about issues.

The most useful data collection tool for identification of the above list of virtues, was the researcher journal. In the journal, I made frequent reference to any altruistic behaviors observed during rehearsal. I also noted students' use of language with each other and with me.

The first transcription (Appendix I) and first video clip of group discussion (Artifact 1, group discussion) showed discomfort with and criticism of fellow participants. This tendency to criticize or dismiss the opinions of others soon stopped, however, and was gradually replaced with the universal community values previously identified.

Although it can easily be argued that my particular research participants were a great group to work with and had I chosen instead to work with at-risk youth, results may have been significantly different, I personally feel that a focus on values with the end goal of learning how to better live together, unconsciously nurtured students' desire to be "good." An increase in virtuous behavior within the context of this project could be a demonstration of the human tendency towards moral thought and moral emotion (Kavanaugh, 1990) but may not have been observable outside the research project context. Students were able to put aside their teen façade and show caring and altruistic behavior in a context where it was not only encouraged, but safe to do so. An interesting repercussion of this train of thought is that after hearing the junior high audience snicker at the disclosure of "most important values" during the last creative movement segment of the play, two research participants confessed they had changed their last value statement for the second audience because they were afraid of sounding "corny." My response to them was that they should not be ashamed of revealing what was really in their hearts and that those in the audience who snickered were probably uncomfortable with the personal in-role disclosures and possibly jealous of the actors' courage.

Although I do not have data to prove it, I also feel that this sense of emotional safety within the group awakened a desire to confront and address issues, because students' sense of personal power increased by working with people who wanted to cooperate towards a common vision rather than argue and cause dissention. Within the safety of the research community, students were empowered to address controversial issues since they were emotionally buffered by the fictional context of drama and protected from criticism by a supportive environment.

3a. Learning to identify needs, desires and values in an interpersonal context

A specific focus of this project was to work through dramatic improvisations requiring students to isolate either need, desire or value as a focus for problem solving (see Appendices N and P, rehearsal to performance process). As can be observed in the script (Appendix A) and the performance video (Artifact 2), students became quite adept at making a distinction between need, desire, and value.

3b. Learning to respond more appropriately to situational needs

Although none of the participants spoke directly of need, desire, and value in family problem solving, many mentioned during the final interviews that they were either arguing less with siblings and parents or that they were listening more carefully to everyone's point of view before insisting on their own during family problem solving. Two students said their parents requested them to tell me that their teens were more cooperative and appreciative at home since working on our research project.

When questioned further as to whether improvisation or group discussion played a more important role in values exploration and clarification, most participants stated during the final interviews, that the combination of improvising followed by discussion and then improvising again was most valuable to them. Of those who credited either discussion or improvisation exclusively, I identified those who were more introverted or had trouble thinking quickly as preferring class discussion for articulation of values, whereas those who were more extroverted and enjoyed the attention of an audience preferred improvisation for values work.

Another interesting repercussion of dramatic examination of values was the awareness students articulated about how behaviors such as gossip and exclusivity were now perceived as being so harmful, that participants were aware of making a conscious effort to curtail harmful behavior and exhibit caring behavior instead (see Chapter 4).

Final condensation of data

Taking all data collection tools into consideration, an overview of values for the junior high students in this project appeared to be:

- Trustworthiness and loyalty.
- Feeling that others respected them and were willing to respect their privacy even if there was a controversial or difficult problem involved.
- Having the opportunity to work with their peers, as a group, on something of personal significance to them.
- Interpersonal relationships and communication.
- Having friends and being a friend.
- Being a valued family member and experiencing some degree of family unity.
- Having the freedom to express themselves.
- Having fun.

Changes that occurred for participants over the course of the project, as stated by the participants, and observed by the researcher, were:

- A sense of belonging that spanned all three grade levels and resulted in the emergence of a common vision to which they were all fully committed.

- An awareness of the importance of listening to several points of view before making a decision or a judgment.
- Increased caring and respect of each other, inclusiveness, helpfulness, willingness to sacrifice personal needs and desires for the good of the group or the good of the project.
- Increased valuing of the dramatic process for communication and problem solving.
- Increased desire to discuss issues and to risk personal disclosure on those issues.
- A more mature understanding of family dynamics and how teens personally contribute to those dynamics.
- A valuing of the importance of life and a seriousness about their own lives.
- An understanding of how certain behaviors such as gossiping are destructive to maintaining friendships and the desire for certain individuals in the group to improve their own behavior with regard to gossiping.
- A strong appreciation of the importance of examining one's own values.
- The development of friendships across grade levels that had previously not occurred.
- Students who had no global concerns developed some and students who had many global concerns began to identify family, friend, and personal issues as rising to the status of 'issues' on a larger scale. This information was derived solely from the final interviews in response to the question "What are issues of concern to you?"

- An increased sense of personal power and influence – participants felt that they had the capacity and the skills to be a positive force in their lives and in their world.
- An awareness of issues and how those issues manifest themselves in school and in other areas of their lives. Teen suicide especially became a common concern as is noted in Appendix Q.
- A clearer articulation of their thought and the processes they went through to arrive at a conclusion.

Other than those values specifically addressed previously under the themes of family, friends, and issues, personal values of research participants, both stated during interviews, demonstrated throughout the project during rehearsals, and documented in the researcher journal that remained constant, were:

- concern about racism,
- concern about justice in the world and unfairness to people,
- a strong emphasis on fun and that learning, especially in drama should be fun, and
- a real enjoyment of working together as a group.

Unexpected by-products of the experience of working together dramatically on the exploration of values were:

- An overwhelming student response that it was important to listen to everyone's point of view before making a decision and that participants sincerely wanted to hear everyone's point of view.
- Many research subjects cited positive changes in their family dynamics as the biggest change in their values system.
- Students were so proud of their work at the end of the project, that they were not as articulate about identifying their "issues" during the interviews following the performance. Perhaps it would have been better to interview students a week or two after the performance when they had more emotional distance.
- There was a blurring of personal, family, friend, and world issues at the end of the project that had been quite distinct at the first interview. This could be a result of becoming more aware of the complexity of human interactions and motivations.

RESEARCHER CONCLUSIONS AND IMPLICATIONS FOR EDUCATORS

After undertaking this project, I am convinced of the significance of values exploration in the school system for junior high students. Teacher training focusing on at least role play, and hopefully process drama, would be necessary in order for this kind of work to take place, as there is currently very little understanding or use of drama for moral education taking place in North America, as is demonstrated in the literature review. I believe this study demonstrates the power of drama for personal and social change. I also believe that examining students' values as they study literature, social studies or health topics is crucial to their learning and development. Unsolicited, participants in this project stated during the final rehearsal prior to performance, that they have not had the chance to examine their values in school prior to their involvement in our collaborative research, and were universally appreciative of this opportunity, which they credited as a significant and memorable learning experience for them.

Significance of this research for drama teachers

The significance of this study for drama teachers lies in the influence of drama for personal growth and for social change. The virtues of drama for educational purposes have been clearly expounded in this study. However, it cannot be assumed that the practice of drama, divorced from morality and the values decision making students make in their lives, is healthy, sustainable, or conducive to personal transformation. Students need to be actively guided to a safe place where they can examine the impact of dramatic experience and what it means to them in terms of life decisions. An example of how drama could be destructive without moral underpinnings is Johnny Saldana's (1998a, 1998b and 1999) study of a young man portraying his own life story in a research play. Shortly after the performance of his story, this man committed suicide. Although the decision to take his life and his experience with dramatic exploration and documentation of his life cannot be conclusively linked, it raises questions about the moral responsibilities of drama teachers in opening up personal exploration without emotional support or, as is the concern of Sommers

(1993) and Kirschenbaum (2000), a clear understanding of the boundaries of right and wrong.

Significance of this research for social studies, language arts and health/guidance teachers

For teachers of other subjects such as social studies, language arts and health/guidance, who do not have the luxury of spending two hours of their curriculum time each week on values education, this study can be useful to them in the following ways:

- Use of role play and process drama techniques in the classroom, as can be observed in Artifacts 1 and 2, brings historical and cultural contexts to life and engages students affectively, thus creating a classroom climate conducive to better memory retention.
- Thinking tools, which encourage students to examine their values about a given topic of study, help students to clarify purpose and meaning prior to completing writing assignments. An example of this is my 11-year-old daughter trying to write a persuasive paragraph for social studies about the one-child policy in China. Once I asked her about the human rights question inherent in killing children and what possible solutions could be generated to enable China to control population overgrowth without abusing human rights, she was able to clarify her position and quickly and persuasively complete her assignment from a values perspective.

- All human relations decisions are ethical in nature and require discussion as to their impact on the lives of people and their future. When schools begin to teach all subjects from a standpoint of the ethic of care, it will no longer be conceivable that, for example, a country like South Africa will be unable to obtain anti-viral drugs to begin dealing with their AIDS epidemic because pharmaceutical companies insist that their own vested interests be met, while making a huge profit at the expense of the lives of millions. Systematic and universal values education could be the key to promoting an awareness of the essential oneness of humankind and in communally activating a desire to show care and respect for human dignity that becomes stronger than selfish personal interest or market-morality. This study is a tentative first step in that direction.
- An important aspect of drama education that can be applied to all other disciplines is the concept of using the fictional "make believe" context as a buffer between the possible emotional vulnerability of a student's personal disclosures and a theoretical construct that may be perceived as threatening to the student. It is helpful to note that students' active participation in any given health or social studies issue is increased by the protective value of a fictional context in which direct concepts can be explored in an emotionally engaging manner, without personal embarrassment or fear of reprisal from peers.

Significance of this study for the participants

The most significant aspect of this study, however, is the transformational experience for both the research participants and the researcher in overtly examining junior high values with the goal of learning how to live together as a human community. In closing, I feel the words of the junior high research participants about what they value, or what advice they would give to others based on their experience together in this project, is the best way to capture some of the significance of their experience.

From Jewels:

Do U remember when you were a child, when nothing else mattered but toys?
You would laugh and play, with your imaginary friend
And thought the good times would never end.

But now you grow and are in the fifth grade
You make new friends, that hopefully you keep.
You laugh and friends become more important,
It's all you think about when you sleep.

Me, I learned to dance, what about you?
What did you learn to do?

In junior high, your social status means more,
Than the good OLD friends,
The ones you ignore.
Being popular is what you NEED no matter what
You survive the next three years staying inside your cliché
You join a team and meet new people
Who you might meet later, in high school.
You hope that everyone will think you're cool
I was on the B-ball team, what did you do?

From Sean:

The world is a different place
with people from every religion and race.
And each person in the world is different
from their clothing to their body.
But this is what makes us, us.
and that we can't forget.
So let us all remember this
and come together as one.

From Shawna:

Please don't judge me by my face
By my religion or my race.
Please don't laugh at what I wear
How I look or do my hair

Please look a little deeper
Way down deep inside
Although you may not see it,
I have a lot to hide

Behind my clothes the secrets
Lie behind my smile
I softly cry please look
A little deeper

And maybe you will see
what's inside of me
Is what's inside of you.

From Larry:
If you had one week left to live,
Don't play video games
Get outside and help someone in need
Bring someone to Christ
Visit your family
Give your stuff to the poor
Look back to the good things, not the bad
Live in joy not despair.
What would you do?
If you had one week left to live...

From Aly:

Don't worry about what others say
Don't fret about tomorrow, just live for today.
Look towards the future, not the past.
Smile, and the world will smile with you.
Think before you speak or you might regret it later.
Don't let yourself be grouped in with everyone else,
Be an individual.

Don't be afraid to be yourself.

From Bob:
Make friends – no, make good friends.
Value the good times in life not the bad times
Treat people the way you want to be treated
Say what you think
If you have nothing good to say,
Say nothing at all

From D.J.:

Do things that are important to you. Your self image should be from you, not what others think of you. Don't look for friends that are popular, look for friends that matter.

From Hannah:

Think about the consequences before choosing an activity. What could happen? Find good friends to back you up, or go to your parents. Don't let people talk you into doing something you don't want to do. Be yourself. If you need help, ask. If you want an opinion, ask. If you need someone to talk to, find someone who cares and will listen, but don't change yourself, be who you are.

From Rose:

My advice to you is totally clear,
How to live everyday life with a little cheer
How to respect everyone, young and old
So that your future can successfully unfold.
For if you're walking down the road of life,
And someone stops and asks you for advice,
Don't shut them out, don't walk away,
Cause if you help them, it'll make their day.
Treat people the way you would like to be treated,
It is way better than being emotionally beated.
And my last bit of advice to you,
Can also be very true
If you give someone a little smile
It'll make their life seem more worthwhile.
For how that person knows,
They are beautiful as a rose
When someone cares for them.

From Tori:

I will respect my parents and the elderly.
I will tell people what I think.
I will do what is right for me.
I will not always go with the flow.
I will stick up for me and others around me.
I will speak my mind.
I will not be abused in any way, shape or form.
I will not be the abuser.
I will believe what I believe.
I will not let others influence me.
I will be an individual because
I am who I am and I am ME.

From Michelle:

Why?
Why is our earth the way it is?
Why do people laugh at others?
Why do we try to impress others?
Why are we different colors, sizes and have different personalities?
Why do our lives seem easy to others but hard to ourselves?
Why do we die?

Our earth is the way it is because we made it that way.
People laugh at each other because they are cruel.
We try to impress others because we want to be cool.
We are different because if we weren't we would be boring.
Our life seems easy to others because they don't live it.
And we die because it is a part of our lives and we live like we do because we can.

From Harmonie:

A Friend

Is someone who is honest,
Loyal and trustworthy. A friend is someone
who you can trust with secrets or any type
of information. A good friend does not
spread rumors about you. A friend is
someone you can be around without trying
to be different. You can be your true
self with a friend and a friend won't make fun.
A friend does not turn their back on another
friend just because someone says they're not
cool. A friend sticks up for other friends.
A friend is trustworthy, honest and loyal.
A friend is forgiving. A friend does not
force you into doing something you don't
want to do.

FROM LORRAINE:

A Whole Wad of Metaphorical Advice

I HATE BEING REGARDED,
AS AN ANT IN A COLONY
ONE AMONG MANY
DISGUSTINGLY IDENTICAL
TO EVERYONE ELSE.
NOPE, YOU HAVE TO REALIZE
THAT THERE IS A RED ANT
AMONG BLACK
AND THOUGH SHE MAY BE
INITIALLY REJECTED,

Eventually the
colony
might consist of an
enormous
number of unique
ants
red, black, big, small.
They are all different
and you'll just have to
accept that.

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Appendix A

T-files:
Life on Earth

A drama research project
conducted in partial fulfillment of
the requirements for the degree of Master of Education

Written by the students
of "Murphy Heights" School
Grades 7, 8, 9

Transcribed and edited by
Marie Gervais

January 2001

Research question:

"How do junior high students make values decisions through process drama?"

Scene 1: Opening and Family Scenes

Aliens 1, 2 and 3 stumble onto the stage together, stage right. In the background center stage, are the actors for the first chorus scene, frozen in 'friendship' positions. Stage left has the musician group sitting and ready to play.

Set: backdrop upstage center
    1 medium block
    2 small blocks
    upstage left
    instruments on round table
    in wings SL, table cloth

Pre-set music:
- *Aaron's space sound track*

CD in background as audience enters
- *Jewel CD "Hands" 3*

Cue actors to wings
- *Reimer CD as aliens enter 9*

Lights:

Pre-set: cool wash
Brighter on aliens SR

NO LIGHT CHANGES ON ANY OF THE SET CHANGES UNTIL THE VERY LAST SCENE. (as marked) BACKGROUND

Alien 1:	That was a rough trip.
Alien 2:	No kidding. You were always in my way every time I needed to change the controls of our ship.
Alien 3:	Like I can help that. We are kind 'connected' to each other, here, so stop griping. Let's get on with our mission and get back to home sweet home…
Alien 1:	What was our mission again?
Alien 2:	You bozo, the mission we were hired for! You know, to find out about the young earthlings!
Alien 3:	Why are we investigating the youth of all these planets anyway?
Alien 1:	It takes such PATIENCE to work with inferior minds such as yours! We have to visit three planets besides our own, Xylon, to find out how their youth make decisions about what is important to them.
Alien 2:	You mean, try to figure out their values?
Alien 1:	Exactly. That's what a value is. A value is what is important to you.
Alien 3:	What's wrong with the values the youth in Xylon have?
Alien 1:	Well we aren't really sure…it's just that they seem to have so many problems getting along. The counsel is worried that if they don't have some common values by the time they grow up, our planet will be a mess.

Alien 3: A bigger mess, you mean.

Alien 1: I guess…

Alien 2: So how does coming to Earth help this?

Alien 3: I remember now. The counsel wants to know if any planets have teens who can make decisions about what's important to them and still get along. Do they care about some of the same things?

Alien 1: The problem is how to get the earthlings to tell us their values.

Alien 2: We can control their behavior. Let's just ask them and see what happens.

Alien 3: I've got my mind control machine ready.

Alien 1: Do it then. Remember to ask the question first.

Prop: - Alien stun gun
-Instruments in wings SL on round table

lights:
-cool wash
-BLUE special CS
-warmer, brighter on
SR where aliens stand

Alien 2: O.K. Young earthlings! We are wondering if you would tell us what is important to you?

Aliens point the mind control machine. There is a sound effect and the chorus scene comes to life. Call this "Milling 1". Musicians play percussion sound carpet and the earthlings mill around as if in a trance, until there is a cue from the musicians to freeze. Once they are all frozen, the music stops. One alien points to the earthlings one at a time and they listen intently to the answers. Answers are things like…fast cars….guys….being beautiful…etc.

When the last answer is finished, earthlings freeze, musicians exit stage left.

Alien 2: That was easy. We've got our data now. Let's go. I'm hungry.

Alien 1: You're always thinking about your stomach!

Alien 3: Maybe there is more to it. Maybe if we put them into their families and watch them interact, we will get a more realistic portrait of what teen earthlings actually value. There must be more that this.

Alien 2: Those answers did seem kind of…well…superficial.

Alien 1: Get your machine ready - we want them in family groups now!

Prop: stun gun, phone for Raya

Music for set change: Reimer 3

Set change: SR- 5 small blocks semi-circle, 1 medium block behind them upstage, 1 round table, table cloth, magazine on floor DSC, vacuume cleaner in wings SR

SL- 5 small blocks, 1 round table, table cloth

Lights: warm SL, warm SR alternating as family 1 and 2 freeze, switch lights to opposite side, following alien dialogue.

Machine points, sound effect and families 1 and 2 get their props on stage. 5 blocks, round table for family 1 and large block, round table and 5 blocks for family 2. Magazine on floor downstage center close to family 1. Both families enter and freeze. Aliens point to family 1. Sound effect.

Family 1 stage right: Katie - mother, Sean - father, Serena - 11 year old, Shawna - 15 year old, Roxan- 5 year old

Katie mimes working at counter mixing something. Ian enters with brief case.

Sean: I'm home! *(puts brief case on counter)*

Katie: Get your stuff off the counter, we're eating right away!

Sean: Good, I'm starving. Should I call the children for dinner?

Katie: Uhhuh.

Sean: Children! Time for supper!

Serena: Daddy! You're finally home!

Roxan sits down quietly. Shawna is off stage talking to her boyfriend on the phone.

Shawna: I love you sweetheart! Gotta go - supper time. Bye! *(rushes to supper table)* Hi everyone. What's for dinner?

Roxan: Food, finally!

Katie: What did you forget this time Shawna?

Shawna: Oh the forks, sorry! *(goes to get forks)*

Sean: So how's everybody today?

Serena: Peas mixed with potatoes? It looks like green poo!

Sean: Don't talk about your mother's cooking like that!

Roxan: It is a bit salty…

Katie: Nobody appreciates me around here. I do all the work! If Shawna would stop talking on the phone and Serena would do her chores once in a while, I would be in a much better mood!

Shawna: I had a good day.

Sean: That's nice. Now listen Serena. You have to vacuum the living room. I noticed you forgot to do that again.

Serena: They don't do chores, how come I have to?

Sean: Roxan is five!

Serena: So, I had to start chores when I was five. It isn't fair! *(she gets up and says to the audience while family is frozen in background)* I wish that I never had to do chores again! *(everyone freezes and aliens enter stage right)*

Alien 1: This family does seem to argue a lot.

Alien 2: Maybe we should check another family, just to compare.

Alien 3: We could come back to this family and see how they solve the chore problem.

Alien 1: Good plan. *(point to place where family 2 plays the scene.)*

Alien 2: This is going to be a long day… *(they move to stage left to observe)*

Family 2: Harmonie - mother, Erica - grandmother, Tori- 17 year old, Hannah - 17 year old (twins), Amy – 14, D.J.- father.

Harmonie enters and looks like she is preparing supper. Grandmother enters next with a cane.

Grandmother: This lettuce looks a little brown.

Harmonie: Mother that was the freshest lettuce I could find. It is winter you know. Kids! Supper's on!

Tori and Hannah enter and sit down.

Harmonie: Let's say grace.

They all bow their heads and pray silently for a moment.

Harmonie: So how was your day, Tori?

Tori: Beautiful.

Harmonie: What was so beautiful about it?

Tori: Everything.

Harmonie: What about you, Hannah?

Hannah: Well we had this grad meeting and I was in my grade 12 representative group and well…I don't know. It looks like a pretty boring grad. In fact, I think the whole grad sucks.

Grandmother: You should not use language like that. In my day we never said 'sucks'. It is just plain rude.

Tori: In your day they used words like 'hot diggity dog'!

Hannah: Harsh! *(Everyone laughs and family freezes. Aliens enter)*

Alien 1: Well this family does seem to get along better.

Alien 2: There are some problems though. The grandmother has a different standard than the young people, at least with regard to language.

Alien 3: We have that problem back home. The older and younger generations sometimes don't understand each other.

Alien 1: Let's go back to the first family. *(family 2 stays frozen and family 1 begins their dialogue again. Ian is standing facing Serena who sits on floor reading a magazine.)*

Sean: You, young lady are vacuuming the living room tonight! I have a meeting and I need it to be clean before everyone arrives!

Shawna: AND it's your night to do dishes, little sister.

Serena: I don't need this! *(stomps off to her 'room' and takes a magazine to page through. Sean enters with the vacuum cleaner.)*

Sean: Excuse me young lady. The vacuuming….

Serena: But tonight I have ballet lessons. And I have a ton of homework!

Sean: We are all busy. People are coming over in an hour. It NEEDS to be done! Can't you do it quickly? It will only take a minute if you stopped arguing and did the chore that is your responsibility to begin with!

Shawna enters stage right.

Shawna: I can do the vacuuming Dad. I wanted to go to a party tonight but it doesn't start till later.

Sean: Did you already ask me about this party?

Shawna: I don't remember…

Sean: Well, we'll discuss the party. Someone has to take your sister to her lesson, so we need to negotiate the vehicles…Thanks for helping out here.

Serena: Yes!

Sean: You are lucky your sister is so generous, it IS your chore!

Family 1 freezes and aliens enter stage right.

Alien 1: It looks to me like they had a conflict of needs here.

Alien 2: Right. The dad had to get the house clean before the meeting…

Alien 3: And Jamie needed to get her homework done before her ballet lesson.

Alien 1: Is reading a magazine doing your homework?

Alien 2: Maybe it is for earthlings…

Alien 3: But the older sister came and solved the whole thing.

Alien 1: Do you think she did that because she valued being helpful?

Alien 2: I think she just wanted to soften up her dad so she could go to the party.

Alien 3: We'll find out her real motives later. Let's go back to the other family.

Aliens point to family 2. Sound effect. Harmonie stands up.

Harmonie: Amy it is your turn to do the dishes and then you need to start a load of laundry. Your cousins are coming over tonight and we have work to do.

Amy: I'm not your slave.

Harmonie: I already spent the whole day preparing for them, cooking and getting things ready! I need your help!

Grandmother: In my day, children never talked back to their parents like that.

Hannah: Times have changed, Grandma.

Harmonie: Not that much! Now stop arguing and do as you're told!

D.J.: *(Father enters stage left as if coming home from work)* Hi everyone, sorry I'm late.

Harmonie: That's fine dear. Supper's ready.

D.J.: Great.

Harmonie: Amy. The dishes.

Amy: I already had plans to…

D.J.: Listen to your mother, Amy.

Amy: But Dad…

D.J.: I said GO! *(slams hand down on the table)*

Amy: Mom. I'll fail if I don't get in my study time. I'm really worried about it. And I promised my friend we'd study together…

Harmonie: When the dishes are done, you can go.

Amy: Can't I trade with one of them?

Sisters: NO! Forget it.

Amy: Can't grandma do them?

D.J.: GO!

Amy: ….but I promised, she'll be mad at me….

D.J.: NOW!!!

Amy: (*covering her ears)* Ouch!

Family freezes and aliens enter stage right.

Alien 1: There are a lot of complicated needs here.

Alien 2: What will they do?

Alien 3: Let's find out – could be interesting.

Aliens turn back to family 2 and watch.

Harmonie: O.K. Honey, yelling won't solve anything. Now Amy. Get your dishes done and then go. Be quick.

Amy: Sure. Just don't yell at me. I'm going.

(all family members freeze while the aliens comment)

Alien 1: I don't like that solution.

Alien 2: Sometimes humans just manage to get along. Sometimes the person with the loudest voice wins.

Alien 3: The mother was the negotiator here. I bet if the dad yelled more, his kid would get really mad and then the next time they argued, it would be worse between them.

Alien 1: Either she gives in or she gives up.

Alien 2: Sometimes life is like that. You gotta' do things that don't matter to you but they matter to other people and so to keep the peace you just do them.

Alien 3: I still think the dad could tone down.

Alien 2: I think the kid could stop whining and get to work.

Alien 1: Looks like that's exactly what happened because the mother diffused the conflict by being fair and calm and it worked.

Aliens point to family one again. All exit stage right except for the mother, teen and 5 year old.

Shawna: Say mom, you remember Julia's party?

Katie: Julia who?

Shawna: Julia Einstein.

Katie: Any relation to Albert?

Shawna: Mom, please. I never get to do anything. And this is my first party. It's not fair.

Katie: What are you talking about? What do you ever do for me?

Shawna: Hey! I babysitt Roxan and Serena all the time!

Roxan: Ya, she does.

Katie: You do not treat me with any respect at all.

Shawna: That's not the point. I want to go to this party.

Katie: It's always what you want, you want, you want. You're not going.

Shawna: My reputation counts on it!

Katie: Are the parents going to be there?

Shawna: Of course.

Katie: I think I should phone the parents and check it out. And make sure you can get a hold of me at any time if there is a problem.

Shawna: Here's the phone.

Roxan: I don't like Val! I only like my sister!

Shawna: Stop it! This is between me and mom!*(Shannon exits stage right)*

Katie: How much will this cost me? Money is a problem in this family. I don't need extra costs when I have a babysitter right here that I don't have to pay.

Shawna: How about I pay half?

Katie: Phone Val. See if she's free.

Shawna: Hi is Val there? Hi Val! It's Shawna. Are you busy tonight? No? Could you babysitt Roxan and Serena tonight? You can? How much do you charge? 15? Wow that's cheap. Can you be here at 7:30? See you later then and thanks!

Katie: You're telling Val all this stuff and you don't even have permission to go!

Everyone in the scene freezes while aliens comment.

Alien 3: The children on our planet never argue like this.

Alien 1: What are you talking about this happens all the time!

Alien 2: Where have you been?

Alien 3: I've never seen anything.

Alien 2: Open your eyes. Wake up and smell the coffee! Conflict is everywhere!

Alien 1: Stop bickering! Let's go back to the other family.

Aliens turn their attention to family two.

Hannah: Hey mom. Can I go out on Saturday night?

Harmonie: You'll have to talk to your father.

Hannah: Dad…can I?

D.J.: No.

Hannah: Why not?

D.J.: I don't know. Ask your mother.

Hannah: She said to ask you. Can I go Dad?

D.J.: No. I read the papers you know. I know what kids these days are getting' into. I don't want you goin' off and doin' no DRUGS.

Harmonie: Honey. Don't you think we know our child better than that?

D.J.: *(Standing up)* You told her to ask me so she's askin' me. Now you stay out of this woman!

D.J.: *(Moving to front of table, Hannah follows him)* Tell me what's happenin' at this party. Who's in charge?

Hannah: Can I just go?

D.J.: You keep on askin' I'm gonna' send you to your room!

Hannah: It's the biggest party of the year!

D.J.: I guess you'll have to wait til' next year then. What grade are you in, 9? I didn't even look at girls until I was in grade 12! No. You ask me another question, you're grounded for two weeks.

Father and daughter freeze in a position where the father is pointing down at the daughter.

Alien 3: Dads on our planet aren't that mean.

Alien 2: I wonder if there is any way they can work this out rationally?

Alien 1: No kidding. Is there a way both sides could be happy and it's fair?

Alien 2: It does seem to be easier to make a decision that everyone is happy with when somebody other than the two people in conflict steps in. Maybe another family member will diffuse the tension like the mother did in the first family.

Grandmother gets up and walks towards the father.

Erica: Son, listen to me. I didn't bring you up to treat people like that. You should listen to her side of the story. Let her explain to you why she wants to go to this party.

D.J.: *(reluctantly)* Fine. Why do you want to go to this party anyway?

Hannah: Everyone from school is going to be there.

D.J.: Everyone who does DRUGS in school?

Hannah: No. Nobody does drugs in my school.

D.J.: What happens if you go there and people are doing drugs? What then?

Hannah: I could call home and get a ride.

D.J.: Do you have enough sense? Can I trust you?

Hannah: Dad! You can trust me!

D.J.: You take my cell phone and call every hour or I'll be worried.

Hannah: Thank you!

D.J.: And I want you home by 1:00 at the latest. How are you getting there?

Hannah: My friends are picking me up.

D.J.: Do we have a deal here, young lady?

Hannah: Yes. *(they freeze)*

Alien 3: They have the conflict of wants figured out. Good thing the grandmother stepped in to help the dad tone down. I can see that they do know how to problem solve without yelling. But I was wondering about religion…

Alien 1: Parents and teens on our planet are confused about religion.

Alien 2: What if the first family had that kind of a values conflict to deal with? What would they do? Say the parent believes one thing and the kid believes another and then they clash.

Alien 3: I'd be really interested to see what they do about that.

Alien 1: Me too.

Set change music:
Reimer 3
Standby rock CD, track ?

Set change: SR 4 small blocks in shape of bed, stuffed toy
SL 1 medium block, 4 small blocks, disc man on small blocks

Lights as before alternating between scenes. Begin with family 1 SR.

Family one arranges the blocks to look like a bed, removes the round table and exits stage right except for Katie and Roxan. Roxan is sitting on her bed with her stuffed toy and Katie comes to sit at the foot of her bed to talk to her. Family 2 sets up blocks to look like a bed on stage left. Mother (Harmonie) and Grandmother (Erica) stand facing Tori in front of bed.

Katie: What's the matter sweetie? You look sad.

Roxan: The kids from Sunday school don't like me. They call us names. Me and Nuffy *(stuffed toy's name).*

Katie: What kind of names?

Roxan: Mean names.

Katie: What are you saying? That you don't want to go to church anymore?

Roxan: Right. I'm not going. No church, no Sunday school.

Katie: Because of those kids?

Roxan: Well…not just that. I don't believe in God. He isn't real. It's all just a big story like Santa Claus.

Katie: You don't believe in God? What is with you, child?

Roxan: I've never seen God.

Katie: God is there. Even though you can't see him. He's there.

Roxan: Nuffy's never seen him.

Katie: Nuffy's just a stuffed toy. He isn't real.

Roxan: I can see Nuffy. I can't see God. You said Santa Claus is real, but he wasn't. Maybe you're lying about God too.

Katie: God is real, just like….like the Easter Bunny a and the Tooth Fairy! Besides, how do you think this earth was created?

Roxan: Nuffy.

Katie: I don't think so. Where did you come from?

Roxan: I came from you!

Katie: This is not working… now, listen to me Roxan, God created everything and everyone…even the Tooth Fairy…

Michelle: *(knocks on the door)*

Roxan: Hi Auntie Michelle!

Michelle: Time to go folks.

Katie: Fine. Are you coming or not?

Roxan: No!

Katie: Stay home with your stupid toy then! We'll have a wonderful time.

Shawna: *(entering from stage right)* Hey! Dad's leaving in 5 minutes, you better come now!

Everyone leaves but Roxan.

Roxan: Mommy wait! Wait for me! *(Roxan runs to center stage, looks around and then runs after the family into the wings on stage right, crying.)*

Family 2 begins their scene:

Harmonie: Time to get ready for church Tori.

Tori: Fine. *(Tori stomps to her room and puts on the headphones of discman)*

Go rock CD softly.

Stop rock CD when Tori takes off her headphones.

Erica: Maybe we should go and check on her.

Carmen: Good idea.

They go to Tori's room. Music is playing in the background as though the discman were on loudly.

Harmonie: Tori. Tori! *(Tori takes off her headphones and music stops)*

Why aren't you ready for church?

Tori: I'm not going.

Harmonie: What is that supposed to mean? You always go to church. You have to go. It's…what we've always done…a tradition.

Erica: Maybe you should listen to her side of the story first.

Harmonie: What story? There's no story to tell! You are going to church and there's no question about it!

Tori: You have no right telling me what I have to do!

Harmonie: You don't get choices in this house until you're 18 and you are not 18! Until that time, this is my house and you go by my rules.

Tori: Fine! I'll move out! I don't know if I believe any of this stuff anyhow!

Erica: Why don't you tell your mother and me what kind of a God you do or don't believe in and we can talk about it.

Tori: I don't know what I believe. I'm only 15.

Erica: Do you not believe in God? Is that the issue?

Tori: It's not that…it's just that I really don't know what I believe and I need time to sort it out in my mind.

Erica: Why don't you just come with us to church and learn more, if you really aren't sure. Keep coming until you are sure.

Harmonie: What do you mean you don't know what you believe? I brought you up to believe in God and you darn well know what you believe!

Tori: I have to make my own mind up about this! I don't know if I believe in God, or if I believe in the devil, or if I believe in Buddha!

Harmonie: You believe what I believe! You are my daughter!

Actors freeze and aliens enter stage right.

Alien 1: Wow. This is some conflict. Young earthlings have the same kinds of dilemmas the youth on our planet do. How do you make up your mind about religion?

Alien 3: Don't you think friends influence what young people believe?

Alien 1: Maybe. Maybe it depends on how they were brought up.

Alien 2: Maybe they are confused because there are so many religions out there they just don't know which is right, or best for them…

Alien 1: It's a tough question.

Aliens exit and actors come out of freeze.

Harmonie: I'm sick and tired of fighting with you every week about whether or not you are going to church. I give up. You just do whatever you want! *(mother leaves angrily stage right)*

Tori: *(calling after her)* I will.

Erica: Erica. Dear. You know it's best for you to go to church.

Tori: No I don't.

Erica: Is this a friend problem?

Tori: No, Grandma. It's about me. Not my friends.

Erica: Well, if you come with us today, maybe we could talk to the Minister and he could answer some of your questions.

Tori: I don't want to go. He has his own point of view and maybe I don't agree.

Erica: Would you agree to go to a different church? Or maybe a Buddhist temple? Investigate this by yourself? I'm sure if you wanted to do that, I could convince your mother to let you try it out. She would listen to me.

Tori: That would be O.K.

Erica: Great. *(puts her arm around Tori and gives her a hug. They freeze)*

Set change music: Reimer 3

Set change: all set off except table with instruments.

Background music plays and blocks are removed from the stage into wings right and left. All actors come back to random positions for Milling 2. Musicians are ready to play rhythmic background sounds. Aliens enter stage right.

Scene 2: Friendship Scenes

Alien 3: I think it is time to ask these earthlings what they value again. Now that they have shown conflicts of needs, wants and values, maybe their answers will be more interesting than the first ones.

Lights: BLUE DSC for Milling 2. Fade blue when musicians stop playing.

Musicians exit table with instruments to wings SL.

Set change: As soon as Milling 2 has finished, actors from "accident scene" put up 5 blocks .

Props: note and binders for Katie and Shawna, binders for Bob and Roxan.

Alien 2: I agree. Use your mind control machine and ask them the question again.

Alien 1: Good plan. Young earthlings, what do you really value?

Musicians play background music softly for a few seconds and actors mill about in a stylized, robotic fashion, changing levels and directions. At a cue given by the musicians, they freeze. One by one, each actor takes a step forward out of the freeze and says one thing that is personally significant to him or her. Musicians put down their instruments and join the main group. Musicians exit table after blue light fades.

Alien 1: Now we know how these humans interact with their families. What about their friends…do you think it would be any different?

Alien 2: Maybe. Let's find out. *(snap to initiate 'the accident' scene actors bringing their blocks on stage.) Aliens exit stage right.*

Set change music: Reimer 3.

Accident scene actors enter stage left with five blocks.

Katie: I'm so glad I finished my math homework. If t the teacher asks any questions, I'll already know the answers.

Shawna: I wish I'd done my homework last night. This is embarrassing. I'm going to look so stupid.

Roxan: I have to go to the bathroom. This bladder infection makes everything so complicated. I can't tell anyone because I would be humiliated, but if I don't leave soon…what should I do? Oh, no. I'm the next one to answer.

(Roxan rushes out of the room)

Shawna: What's her problem? *(looks to Roxan's spot on the bench with disgust)* Oohh. Now I know why she left in such a hurry. This is disgusting. *(Shawna immediately begins writing a note, folds it and hands it to Katie).* Shh! Don't let the teacher see you.

Katie: *(whispering)* I'll be quiet. *(she unfolds the note and reads it, looking incredulous. Bob is busy writing and looking at the teacher the entire and doesn't notice the girls)*

Shawna: Funny isn't it?

Katie: Disgusting is what it is.

Shawna: Look what she left on her seat for a souvenir!

Katie: Oohh!

Shawna: Let's go tell everybody. This is big news.

Katie drops the note on the floor. Girls get up to talk to imaginary students as they meet them moving first stage left, then center stage and finally stage right.

Katie: There's Jimmy.

Lights follow Katie and Shawna as they move progressively from SL to SR in three movements. Fade lights on K and R at freeze. Bold cues signal light change.

Raya: Jimmy, did you hear? Roxan peed her pants in math class today. I know! She's like, in grade 9, can you believe it?

Katie: What kind of a grade 9er pees their pants. I mean, really.

Katie: Hi Carole! You are not going to believe this!

Shawna: Roxan, you know, little miss perfect? Well she peed her pants in math class today. It's true!

Katie: Hi Melissa! You're Roxan's little grade one buddy, right? Well did you know she peed her pants in math class today? I bet you haven't done that since you were two! Some role model she is! She's your piano teacher? Maybe you should find a new teacher! *(Both girls freeze.)*

Lights on blocks DSC.

Bob reaches down to pick up the note and reads it shaking his head. Roxan comes back to get her books and Jason shows her the note.

Bob: Look what your 'friends' wrote about you.

Roxan reads the note.

Roxan: What jerks! I thought they were my friends!

Bob: I know exactly what you're talking about.

Roxan: *(reading note out loud)* "Did you see what Roxan did in math class? She peed her pants! I laughed so hard. Let's tell everyone we know. Gotta go. Let's make a big deal out of this one.

Roxan crumbles note and looks very angry. Bob looks sympathetic.

Katie and Shawna come out of their freeze stage right.

Katie: I wonder where Roxan is right now. Do you have the note?

Shawna: No, I thought you did.

Katie: Oh, no. I hope she didn't find it! *(they rush back to the classroom and sees Roxan.)*

Shawna: Hi Roxan! How are you?

Roxan pushes her out of the way and starts to exit stage right.

Shawna: What's her problem?

Bob: She found the note.

Shawna: Oh, you mean, this? *(picks up the note from the floor)*

Bob: That was just MEAN. Is that the way you treat your friends? Why didn't you talk to her first and find out what happened? What if she has a medical problem? Would you want to be treated that way? Now the whole school knows!

Both girls look ashamed and hang their heads. Everyone freezes.

Aliens enter stage right.

Lights: keep brighter, warmer light on SR whenever aliens enter and speak.

Alien 1: That was cruel.

Alien 2: Do our youth treat each other that way? No wonder we have so many problems on our planet!

Alien 1: I'd like to see them try to fix this one. Now that they betrayed Roxan she isn't likely to trust them again.

Alien 2: Or anyone else for that matter.

Alien 3: That's the problem with gossiping. Once you throw it out there, you can't go back to pick up the pieces, because they keep spreading.

Alien 1: But look at their faces. They didn't really want to hurt Roxan. They feel pretty ashamed about it now. I'll bet they will think twice before trying that trick again.

Alien 2: Well, let's hope they learned from this mistake.

Alien 3: And let's hope Roxan finds some more trustworthy friends.

Alien 1: Or at least they apologize and try to make her feel better…

Alien 2: Let's look at another friend situation.

Set change background music: Reimer 3.

Set change: blocks same, add round table with plastic tray and soap to top of table DSC.

Alien 3: Sure. *(aliens exit stage right and snap. 'Accident scene' actors exit stage left and 'Gay scene' actors enter stage right with one more block and a table, then exit. Harmonie enters and pretends she is opening the door to a bathroom cubicle. Sits down as if going to the toilet. Tori and Hannah enter and go to table, pretending to fix their makeup in the imaginary mirror.)*

Hannah: What a tough exam.

Tori: I thought it would never end.

Hannah: Me too.

Tori: Did I show you my new lip gloss?

Hannah: Let me see.

Tori: And guess what I heard?

Hannah: What?

Tori: Sean…well…he's gay.

Hannah: Oh my God! With who?

Tori: With…Jack.

Hannah: Who'd want to do that?

Tori: Especially in our school. Nobody does that in our school.

Carmen opens cubicle door and comes out to wash her hands. Tori and Hannah look worried.

Hannah: Did you hear anything just now?

Harmonie: About what?

Tori: About those gay math problems we had for the exam?

Harmonie: No. What about them?

Hannah: Nothing. They just suck.

Tori: Right. See you guys.

Hannah: Bye.

Lights: make sure Harmonie and Lorraine are lit SL.

Hannah and Tori freeze. Carmen exits stage left and meets Lorraine.

Harmonie: Guess what I heard.

Lorraine: What?

Harmonie: Hannah and Tori, in the washroom were telling each other that Sean is gay. With Jack.

Hannah and Tori exit the bathroom and bump into Lorraine. Lorraine gives them a dirty look.

Lorraine: It's not true!

Harmonie: I think he should know.

Lorraine: Of course!

No set change music here.

They move towards center stage and arrange blocks as if around a cafeteria table. Sean enters stage right. They all sit down.

Harmonie: Hey, Sean.

Sean: Hey.

Harmonie: How ya' doin?

Sean: Fine.

Harmonie: I have something to tell you.

Sean: Is it good news?

Lorraine: Not really.

Harmonie: I heard Tori and Hannah telling each other that you were gay. With Jack.

Sean: What?

Harmonie: Dumb, hey?

Sean: Really!

Harmonie: Are you…I mean….gay?

Sean: No!

Tori and Hannah enter stage left and sit down around the table.

Sean: I'm not gay!

Tori: Who said you were?

Sean: You did, apparently.

Harmonie: I heard you guys talking in the bathroom.

Hannah: You mean about the 'gay' math problems?

Harmonie: Don't lie. You know what you said.

Tori: You can't prove it.

Harmonie: You were gossiping in the washroom and now you're lying about the whole thing.

Hannah: I wasn't lying. I was just telling the truth.

Sean: Do you know what you are doing to my reputation? I'm not gay!
And I don't think this is funny! *(they all freeze. Aliens enter.)*

Alien 1: This gay thing sounds very serious.

Alien 2: Nobody wants to be, what did they say? Gay? Why don't we make one of them 'gay' and see how they make this important decision?

Alien 1: In the last story, they made a mistake that they were sorry for afterwards.
Do they have to keep on making mistakes or is it possible to find out how to treat others without hurting them in some other way?

Alien 2: We are going to find that out right now. Let's make Harmonie the gay one this time. *(snaps fingers and moves to stage right to observe)*

CD Reimer 3 while movement is taking place without dialogue. Fade CD when Harmonie sits down at the table.

Actors exit stage left and re-enter with Lorraine coming to the cubicle first, then Tori and Hannah as before. Without dialogue, go through same motions as before but with Harmonie replacing Sean as the 'gay' character. Lorraine meets Sean in the hallway and they go to the 'cafeteria' as before. Lorraine enters and sits at table.

Sean: Harmonie we have some bad news.

Harmonie: What about?

Lorraine: Hannah and Tori in the washroom were saying you are gay. With Valerie.

Harmonie looks devastated. Hannah and Tori enter stage left and sit down.

Harmonie: So, Hannah. I hear you are spreading my little 'secret' around.

Hannah: What secret?

Harmonie: Oh, come on Hannah. You know what I mean. About me being gay.

I thought I could trust you. It isn't exactly easy to say something like that. It's not like I am choosing to be gay. And people who don't know me well wouldn't know how to treat me if they knew.You were my best friend and I thought I could trust you.

Tori: We were talking about the 'gay' math problems. And besides, Lorraine, you told me you didn't hear a thing! So who's lying now?

Harmonie: It's been bothering me for a long time and I needed to talk to someone.
I thought…I could tell you and trust you.

Hannah: Well, I guess you can't. I think you're d disgusting and I could never consider you a friend after what you told me. What you are doing is against nature, against God and it's just sick!

Hannah gets up and leaves angrily. The rest of the group is silent for a moment with their heads down, embarrassed.

Lorraine: Well, even if you are gay, it doesn't change anything between us. We're still friends and I'm still on your side. I mean, aren't we still friends?

Harmonie: Of course! What about you two?

Tori: Well, you can say what you like. I'm scared you're going to make a move on me. Things just can't be the same after you reveal something like that. How can we act natural with each other when I'm thinking maybe you 'want' me or something? *(Tori exits stage right)*

Sean: Well are you sure you are gay?

Harmonie: Ya.

Sean: That's O.K. It's just kind of ….weird for me…you know.

Harmonie: Me too. *(all actors freeze. Aliens enter stage right)*

Alien 3: Much more interesting.

Alien 2: The council will like our data.

Alien 1: Good thing we stuck around to find this out. *(Aliens move to the side and actors for mask scene set up three blocks.)*

Set change music: Reimer 3.

Set change: all blocks off except for 3 DSC in a semi-circle.

Props: 'voice' actors come on stage with masks.

Katie and her 'inner voice' enter stage right. Inner voice (Lorraine) stands on a block behind her. Bob and his 'voice' (D.J.) enter stage right and do the same. Shawna enters with her 'voice', Tori behind her stage left.

Katie: Look Bob! Shawna is walking towards us! She's one of the most popular kids in school. Do you think she wants to invite us to something?

Bob: I doubt it.

Katie: *(Intercepting Shawna who looks annoyed)* Hi Shawna! I heard you were having a party this weekend. Are we invited?

Shawna: *(looking surprised)* Well, uh…I guess…

Shawna's voice: What a couple of losers! How did I get myself into this mess!

Katie: Wow! Great! We'd love to come, wouldn't we Bob?

Katie's voice: I can't believe I'm actually getting invited to a REAL party! This is so exciting!

Bob's voice: Like she really wants us to be there. What a hypocrite. She would rather die than be seen with us.

Bob: I guess we could go if you want.

Shawna: Well, you might not be comfortable with all those people you don't know…

Shawna's voice: Gosh! I have got to loose these nerds!

Bob: Probably. We already had plans anyway, right Katie?

Bob's voice: Katie better not believe this. She is setting herself up to be humiliated.

Katie: No we didn't! *(glares at Bob)* And I love meeting new people! What time should we be there?

Katie's voice: I am NOT going to mess up my big chance to be with the popular people!

Shawna: Well…party starts at 8:00. Listen, I gotta' go. See you two.

Shawna's voice: Maybe if I'm lucky they won't come. Or even better, just get lost or something.

Shawna gives them a sickly sweet smile and rushes past.

Bob: She is just going to embarrass you! She doesn't want either of us to be at her party with all the 'popular people'! Are you crazy?

Katie: Wait till they get to know me Bob! Don't go judging people.

Bob's voice: Katie is going to have to learn the hard way, I guess…

Katie's voice: This could be my chance to be popular!

Actors freeze. Aliens enter stage right.

Alien 2: People should say what they mean.

Alien 3: AND mean what they say. I wonder if this popular thing is universally valued by youth around the galaxy?

Alien 1: Some seem to value it more than others.

Alien 3: Well, I still have one more question….

Alien 2: What's that?

Alien 3: I'm wondering if these young earth people have some problems that really affect their lives, but they don't have the chance to talk about them before they actually come up.

Alien 1: Like what kind of problems?

Alien 3: Well, maybe some social problems where the answers are not so simple. If our youth on Xylon could see how the earth youth struggle with these issues, maybe it would help them to think more deeply somehow.

Alien 2: You mean reflect on what they value ahead of time and try to make better decisions when a problem comes up?

Alien 3: Exactly.

Alien 2: Well…it might help…but this is our last question. I'm getting home sick AND I'm hungry!

Alien 3: I kinda' like it here.

Alien 2 and 1: NO!!!!

Set change music: Reimer 3.

Set change: medium block with two small blocks profile to audience either side SR. Magazine, 3 chocolate bars, phone, video, on floor behind medium block upstage. Round table with table cloth, 3 small blocks around it SL.

Lights alternate between stage right and left as before.

Scene 3: Issues

Actors in the shoplifting scene bring in blocks from the wings to show a desk and two chairs on stage right and a table with three seats on stage left. Sean is seated at the desk on stage right and Michelle and Serena are around the table stage left.

Voice offstage: Bob White to the office, Bob White, to the office please.

Bob enters and sits profile to audience across from Ian.

Sean: Hi, Bob. You remember me. I'm your guidance counselor. I've been reading your files and I know that your parents are divorced recently. Now Jason, I want you to know that you can ALWAYS talk to me. Because you aren't the only one! Lots of kids have divorced parents nowadays! Do you want to talk about it?

Bob: Can we reschedule?

Sean: Of course! When would it be convenient?

Bob: 5:00?

Sean: O.K!! See you later there buddy!

Prop: Sean puts chocolate bars and magazine on block before exiting.

Bob exits and walks towards Michelle and Serena. After a few steps he freezes. Sean exits stage right.

Serena: Whatdya' do last weekend?

Michelle: Not much. Lifted some stuff. This CD. A few other things.

Serena: Impressive.

Michelle: It's not hard. You just need to know a few tricks.

Points to Bob who is standing frozen and whispers something to Serena who nods. Bob comes out of the freeze and continues *walking.*

Serena: Hey you. Come here.

Michelle: What's your name?

Bob: Bob.

Serena: Sit with us. (*Bob sits down.*)

Michelle: What's the problem Bob? You look sad.

Bob: My parents just got divorced.

Serena: Hey. We're your friends.

Michelle: Cool ones.

Bob: Sweet.

Michelle: You getting' hungry, Serena?

Serena: I sure could go for a chocolate bar.

Michelle: Me too. Hey Bob, wanna' get us a few bars?

Bob: No money.

Michelle: Hey. Just take them. It's easy. The old guy in the candy store is half deaf and stupid.

Serena: You never shoplifted before did you?

Bob: Well…

Michelle: We do it all the time – it's no big deal. Here's what you do. Just ask the old guy for something hard to find. He'll go to the back looking and you just take three chocolate bars and get out of there. Easy. I never get caught.

Serena: Make mine a Caramilk.

Michelle: Whatever. Just do it. And don't take all day. I'm starving.

Bob: …O.K.…

Bob heads to stage right and mimes taking chocolate bars. Sean enters stage right.

Sean: Hi Bob! I'm just here to buy my 'Counselor's Weekly' magazine! There is this great story about sexual harassment in OUR school! Can you believe it? VERY interesting! So what are you here for?

Bob: Just picking up a few chocolate bars.

Sean: O.K. You can pay first! *(turns to his magazine)*

Bob leaves the story quickly without paying.

Sean: He didn't pay for that! *(exits stage right)*

Bob goes back to the girls who are waiting for him.

Michelle: Hey. O'Henry. Good choice.

Serena: I don't think he had to work too hard for this.

Michelle: Wanna' see a video then Serena?

Serena: Sure do. How about the Matrix?

Michelle: Same deal, Bob. Just distract that dittsy sales girl at the video store. She's so eager to please. Get us a movie. We'll be waiting for you, friend.

Bob: …I guess…

Exits towards stage right and mimes going into video store. Jamie and Tammy exit stage left.

Jewels: Hi there! Looking for something in particular?

Bob: A cartoon for my little sister.

Jewels: What kind of cartoon, we have lots you know!

Bob: An old cartoon…one that's not easy to find…so she's never seen it…

Jewels: Well, go see for yourself, they're just over there.

Bob: Can you help me find it? I'll just wait here…

Jewels: Well, I have the "Little Mermaid" back here.

Bob: Great. *(Jewels turns her back, Bob grabs a video and heads quickly out of the store.)*

> Phone on floor. Jewels struggles to pick it up from the wrong side.
>
> D.J. on standby in wings SL ready to enter when Jewels finishes her dialogue.

Jewels: Hey! You! You didn't pay for that movie! Wait…how do I get out from behind this desk? Oh right, I'll just climb over. Wait, the security phone is on the other side of the desk. Hello? Security? Come to the front desk immediately!

D.J. comes out from wings stage left and apprehends Bob DSC.

D.J.: You are under arrest for shoplifting. *(D.J. takes Bob out stage right and Jewels exits stage left)*

> Set change music: Reimer 3.
>
> Set change: 2 small blocks together SR. Medium block and 1 small block SL.
>
> Props: 'drugs' baggie, 3 backpacks for Roxan, Amy and Harmonie.

Sean enters stage right and sits down with his magazine.

Sean: I wonder where Bob is. He's a half an hour late. His file says that he's usually early. That's strange. Maybe he forgot. Still…I wonder where he could be? *(freezes)*

Actors reset blocks for the school drug scene. Roxan and Amy sit frozen on the blocks stage right huddling over a backpack.

Amy: Look what I got. *(Shows a plastic bag with a white powder in it to Roxan)*

Roxan: Good stuff! Wheredya' get it?

Amy: This guy I know…hey…someone's coming.

Shannon: Put it away.

Harmonie enters from stage left with backpack.

Harmonie: Hey guys. Can you hold my backpack for a second? I have to go to the washroom. *(Harmonie hands her bag to Roxan and exits stage right.)*

Roxan: Sure.

Amy: Score! Let's stash it in her bag!

Girls stash the 'drug' bag in Harmonie's backpack and look around innocently. After a few seconds, Harmonie re-enters stage right.

Harmonie: Thanks guys.

Roxan: No problem.

Offstage mic on.

Voice off-stage: Harmonie Gate please come down to the office. Your mother is waiting for you.

Harmonie: See you guys later.

Amy: Sure.

Harmonie heads to blocks stage left where Katie is sitting and Lorraine is standing.

Amy: Let's go visit your Mom!

They both snicker and go to stand beside Katie at her desk.

Harmonie: Hi Mom.

Lorraine: Hurry Harmonie. We're going to be late for the doctor if we don't hurry.

Katie: Before you leave Harmonie, can you hand in that assignment I asked for?

Harmonie: Sure. I'll get it.

Lorraine: Hurry up dear, we have to go NOW.

Harmonie fumbles with her bag and opens it wide on the 'desk' in front of the principal (Katie).

Roxan: Why do you have 'flour' in your backpack?

Amy: Ya, why?

Katie grabs the plastic bag from the backpack and examines it.

Harmonie: I've never seen that before.

Katie: This is not flour.

Harmonie: I didn't put it there, honest!

Katie: *(to Lorraine)* Your daughter is doing drugs.

Lorraine: You have some explaining to do.

Harmonie: I didn't do it! I didn't put it there! You should know me better than that!

Roxan: Looks like flour to me.

Katie: This is not flour, this is cocaine.

Amy: Drugs are bad for you Carmen.

Harmonie: This is a nightmare! I don't know anything about this!

Lorraine: My daughter never lies. And…it doesn't make sense…if she were using this, wouldn't I have noticed a change in her behavior or something? She's a straight A student and there are no other signs that she would be taking drugs…

Katie: Well how do you explain this then? *(holds up bag)*

Harmonie: *(falling on her knees and crying hysterically)* Please don't believe this! I didn't do it! I'm not a druggie!

Roxan and Amy try hard to control themselves from laughing. Katie notices this and turns towards them suddenly.

Katie: What's so funny?

Lorraine: This is not at all like my daughter. I'm sure there's some explanation…

Katie: This whole thing looks very suspicious to me, girls. Why are you here at this particular time and why do you find this situation funny? Maybe you are the ones I should be questioning. Harmonie, you may go. If I need to talk to you, we'll speak tomorrow.

Lorraine and Harmonie exit stage right.

Katie: I think I get it now, Roxan. Maybe THIS is why you stumble in at 2:00 a.m. all disoriented and can't talk properly. The strange behavior, your marks dropping…then this little set-up with Harmonie. You're high! I'm not stupid you know! I can put two and two together! What exactly do you have to say for yourself?

Set-change music: Reimer 3

Set change: 4 small blocks around round table SL.

Lights up on blocks at end of scene, otherwise same cool light wash.

All three freeze. They exit stage left and then return to remove blocks. Sexual harassment scene group sets up their blocks. Tori and Shawna stand upstage left facing each other, frozen. Jewels enters stage left and moves center down stage looking disoriented.

Jewels: My first day in a new school. I don't know anybody. I hope they're friendly here.

Shawna: Look at this new girl.

Tori: I think she's kind of pretty.

Shawna: Me too.

D.J. enters stage right with his arm around Hannah, both wearing the same leather jackets. He looks Jewels over and she looks interested.

Jewels: What a hottie! *(D.J. hears this and grins, exiting stage left with Hannah who hasn't noticed anything. D.J. enters immediately after* *(without Hannah) stage left and approaches Jewels.)*

D.J.: Hi there.

Jewels: Hi.

D.J.: What's your name? I haven't seen you here before.

Jewels: It's "Jewels". Who are you?

D.J.: Let's talk about you. How do you like this school?

Jewels: So far its…O.K.…

D.J.: Want me to show you around? Got a boyfriend?

Jewels: What's it to you?

D.J. grabs Jewels by the arm and pulls her towards him and tries to force her to kiss him. Jewels pushes him away.

Jewels: I don't even know you!

D.J.: You want me! Don't try to hide it – I heard what you said! *(exits stage right. Tori and Shawna approach Jewels)*

Shawna: Are you O.K.?

Jewels: Ya.

Tori: It happens in this school. And it sucks.

Hannah enters wearing a leather jacket and approaches Jewels angrily.

Hannah: What were you doing talking to my boyfriend?

Jewels: I wasn't talking to him.

Tori: He grabbed her.

Shawna: We saw the whole thing.

Hannah: Ya, right. You're hittin' on my boyfriend and I don't like it.

Jewels: You can have him!

Hannah and other two girls exit stage right. Jewels turns as if opening her locker. Opens locker and mimes putting on lipstick while looking into a 'mirror' on her locker door.

D.J. enters stage right and pinches Jewel's bum.

Jewels: Hey! What do you think you're doing! Get your friggin' hands off of me you pervert! *(shoves him downstage with one big push)*

Hannah, Shawna and Tori enter stage right.

Tori: I told you she wasn't lying Hannah!

Hannah: This time I saw the whole thing.

D.J.: This chick is getting violent with me and you go thinking it's my fault!

Hannah: I saw you pinch her butt, you jerk! I can't believe this. All along I thought it was her but you are the one to blame!

Girls exit stage right and D.J. exits stage left. All four girls re-enter stage right and sit down around the table to talk.

Jewels: I can't believe he did that to me! I don't even know his name! He had no right to come and touch me like that.

Shawna: Who does he think he is? Guys think they can do whatever they want to us.

Hannah: Good thing not all guys are like that.

Shawna: It's your body.

Tori: And you can decide who touches it and who doesn't.

Set-change music: Reimer 3.

Set change: all off except 1 small block with noose behind it.

All four freeze. Stage is reset for the suicide scene. All blocks removed except for one upstage center. Erica, Shawna and Hannah are standing stage left together. Lorraine stands stage right alone. Tori enters stage left looking dejected.

Erica: Loser at 10:00.

Shawna: Hey creep!

Hannah: *Approaches Tori and gets in front of her so she can't pass.* You are takin' up our space and usin' up our oxygen.

Tori ignores Hannah, pushes her aside and keeps walking towards stage right. Lorraine approaches her suddenly.

Lorraine: Didn't you just hear what they said? You have got to stick up for yourself Tori! Talk to them!

Tori: Don't you think I've tried? There's no point anymore.

Shawna: Poor little baby needs Lorraine to stick up for her?

Tori leaves, head down.

Lorraine: Fine then. Be that way! *(She waits a second and then walks out behind Angela)*

Three girls exit stage left. Sean and Jewels enter stage left, with Tori coming from stage right. They meet in the middle.

Sean: Hi Tori.

Tori: Hi.

Jewels: What's the matter you look sad…

Tori: My life sucks.

Sean: You can say that again.

Tori: I'm thinking I'll just kill myself.

Jewels: Good one! Nice joke!

Sean: You're full of surprises!

Jewels: High five! *(puts her hand up in the air for high five, but Tori doesn't respond. Jewels looks embarrassed.)*

Jewels: You don't have the guts to kill yourself.

Sean: And besides....who would miss you?

Tori looks stunned and tearful. She walks past them without commenting.

Jewels: Hey – cheer up! I'll call you!

Tori: *(turning to face Jewels)* With friends like you who needs enemies?

Sean: Can't you take a joke?

Jewels: We were just joking, Tori! Call me! *(they freeze waving to Tori who has already exited stage left)*

Fade lights when Jewels freezes in waving position facing SL.

Bring up BLUE and keep cool wash low. When BLUE is up, Tori enters, stands on the block and puts noose around her neck.

Noose is cue for other actors to circle around her and begin their chorus speech sentences.

Lights fade, Tori returns and stands on the block with her head down. Cool lights up on Tori slightly, highlighting her body but not her face. All other actors gather in a large circle around her while background music plays. They speak a phrase such as "Why did you do it?" or "Feelings are fragile" five times, each time saying it louder until it is almost deafening on the fifth repetition. At that point, Tori looks up and screams with anguish as though it were her last comment on life. Her head comes down suddenly as if she were dead and the actors all flop outwards to the floor and freeze. Black out. Lights up instantly on stage right while aliens enter slowly.

Alien 1: Wow.

Alien 2: That's really sad.

Tori screams. This is cue to instantly black out lights but bring them up again after only one second of black out.

Cool wash, no BLUE, brighter on aliens as they enter.

Alien 3: Young people have a lot of difficulties in their lives.

Alien 1: This would be a good time to ask our question for the last time.

Alien 2: The values we have can sure change when there is not much time to live.

Alien 3: Young earthlings, if you only had one week left to live, what would you need to do that was very, very important? Tell us one of your deepest values! *(stun gun sound effect and background music starts.)*

Lights: BLUE up for Milling 3 movement. Gradually fade BLUE and bring up cool so it is brighter as each actor speaks.

Prop: stun gun

Music for Milling 3: Reimer 9 (Jovian Whispers) Fade music after 10 seconds of movement.

After curtain call, while audience is leaving, play Aaron's sound track again as in beginning.

All actors come together for the 3rd milling scene. With free flowing, large gestures, they float across the stage, changing levels and direction as if in a dream ocean. The music fades and they all freeze.

One by one each actor takes a step forward and speaks the one thing he or she would do if there were only one week left to live.

Aliens join the main group and all actors bow once. Black out.

Appendix B

Interview Questions at Start of Research Project

1. Explain your idea of what you think this drama research project is about and what you think we will be doing during rehearsals.

2. Please talk about why you decided to participate in this project.

3. What are some of your concerns or worries about participating in this project?

4. Have you ever worked on a project in a multi-grade situation before?

5. Tell me about what is important to you in a friendship.

6. Tell me how you think the ideal family should be. Is this similar to the family situation you have now or different?

7. I define 'values' as whatever is so important to you that it affects how you live, how you act and how you make decisions. What are some of those values for you in your life?

   (For example, for me, it is very important to be open-minded. I would tend not to make friends with someone who I thought was closed-minded and I try to learn new things and new ideas so I don't become too stuck in one way of doing things. This is how my value of open-mindedness affects my actions and my decisions.)

8. What are some of the world problems or issues that you are personally concerned or worried about? (for example: the environment, poverty, prejudice etc.)

Final Interview Questions

"How do junior high students experience values formation through process drama?"

1. After having participated in this project for five months, what experiences stand out in your memory as being important to you personally?
2. Do you think we should have stopped the project after examining the three research areas of family, friends and issues as a group in December or was the process of putting together a performance valuable to the total experience? Please explain.
3. What did you notice about working with all three grade levels?
4. Now that we have examined values decision-making through drama, can you define for me what is important to you in a friendship and a family?
5. Please tell me about issues that concern or worry you.
6. You answered the last two questions in September for this project. Do you think anything has changed in what you value in family, friends and issues since we started this project?
7. Would you say the improvisations were more useful in working through values dilemmas or was the group discussion more useful to you?
8. What do you think are important values for me if you had to guess about that right now? Do you think that your perception of what my values are has influenced how you present yourself and your ideas or how you acted throughout the project? Would you have talked or acted differently with another teacher?
9. Do you feel that anything we did during this project will be useful to you in your daily life? If so, what and how?
10. Are you happy with the play we ended up with or would you have changed anything?
11. How do you feel about your performance? About the performance of the group?
12. Do you have anything you would like to recommend to me or tell me about working with drama and values and junior high students that you think I missed or should do differently?

Appendix C

Friendship Survey

Please rate the following values statements according to what is true for you personally on a scale of 1-5, with 1 as 'not true for me personally' and 5 as 'very true for me personally.'

What I value in a friend

1. I feel it is important to be a good friend. 1 2 3 4 5
2. A good friend is loyal. 1 2 3 4 5
3. A good friend is trustworthy. 1 2 3 4 5
4. A good friend is loving. 1 2 3 4 5
5. A good friend will respect my feelings. 1 2 3 4 5
6. A good friend will respect my ideas. 1 2 3 4 5
7. A good friend will respect my beliefs. 1 2 3 4 5
7a. A good friend helps in times of trouble. 1 2 3 4 5
8. A good friend is honest. 1 2 3 4 5
9. A good friend is kind. 1 2 3 4 5
10. A good friend doesn't get me into trouble. 1 2 3 4 5
11. A good friend doesn't gossip about me. 1 2 3 4 5
12. A good friend will stick up for me in front of others. 1 2 3 4 5
13. A good friend will take the blame for something I did wrong. 1 2 3 4 5
14. A good friend will not take the blame for me. 1 2 3 4 5
15. A good friend is fun and interesting to be with. 1 2 3 4 5
16. A good friend is responsible. 1 2 3 4 5
17. A good friend wants me to be 'into' whatever he or she is 'into'. 1 2 3 4 5
18. A good friend does not force me to do something I do not want to do. 1 2 3 4 5
19. A good friend should tell me what to do, what to think, how to look and give me advice. 1 2 3 4 5
20. A good friend should not tell me what to do, what to think, how to look or give me advice unless I ask for it. 1 2 3 4 5
21. A good friend will love me no matter what I do. 1 2 3 4 5
22. A good friend will love me if I do what he/she wants me to. 1 2 3 4 5
23. I should be able to be myself with a good friend. 1 2 3 4 5
24. I should feel safe with a good friend. 1 2 3 4 5
25. A good friend understands me. 1 2 3 4 5
26. A good friend should challenge me once in a while. 1 2 3 4 5
27. A good friend is generous and shares. 1 2 3 4 5
28. A good friend does not abuse me. 1 2 3 4 5
29. A good friend is still my friend if he/she abuses me as long as he or she is sorry afterwards. 1 2 3 4 5

30. A good friend wants me to be happy. 1 2 3 4 5
31. A good friend is happy for me when I accomplish or win something. 1 2 3 4 5
32. A good friend is never jealous of me. 1 2 3 4 5
33. A good friend will bring me into his/her circle of friends. 1 2 3 4 5
34. A good friend wants me to have other friends. 1 2 3 4 5
35. It doesn't matter to me what color or race my friends are. 1 2 3 4 5
36. It doesn't matter to me if my friends have different beliefs than I do. 1 2 3 4 5
37. It doesn't matter to me whether my friends are rich or poor. 1 2 3 4 5
38. I would find it easy to be friends with a disabled person. 1 2 3 4 5
39. I can have a friend that is much younger or older than I. 1 2 3 4 5
40. I know how to make friends with someone who does not speak English very well. 1 2 3 4 5
41. I feel that I can be my true self with my friends. 1 2 3 4 5
42. I'm not sure how my friends would treat me if they knew who I really was. 1 2 3 4 5
43. I feel that I am a good friend. 1 2 3 4 5
44. I respect my friend's feelings. 1 2 3 4 5
45. I respect my friend's ideas. 1 2 3 4 5
46. I respect my friend's beliefs. 1 2 3 4 5
47. I am a loyal friend. 1 2 3 4 5
48. I am a trustworthy friend. 1 2 3 4 5
49. I am a loving friend. 1 2 3 4 5
50. I help my friends in times of trouble. 1 2 3 4 5
51. I am honest with and to my friends. 1 2 3 4 5
52. I am kind to my friends. 1 2 3 4 5
53. I don't get my friends into trouble. 1 2 3 4 5
54. I never gossip about my friends. 1 2 3 4 5
55. I stick up for my friends. 1 2 3 4 5
56. I never take the blame for my friends if they are in trouble. 1 2 3 4 5
57. I sometimes take the blame for my friends if they are in trouble. 1 2 3 4 5
58. I am fun and interesting to be with. 1 2 3 4 5
59. I have never tried to force a friend to do what I want him or her to do. 1 2 3 4 5
60. I have sometimes tried to force my friends to do what I want them to do. 1 2 3 4 5
61. My friends have been able to force me to do what I don't want to do. 1 2 3 4 5
62. My friends have never tried to force me into doing what I don't want to do. 1 2 3 4 5
63. I am generous. 1 2 3 4 5
64. I am helpful. 1 2 3 4 5
65. I am responsible. 1 2 3 4 5
66. I am happy for my friends when they accomplish something. 1 2 3 4 5

67. I am not jealous of my friends. 1 2 3 4 5
68. I do not abuse my friends. 1 2 3 4 5
69. I sometimes abuse my friends. 1 2 3 4 5
70. When I abuse my friends I am sorry afterwards. 1 2 3 4 5
71. I want my friends to have lots of other friends besides me. 1 2 3 4 5
72. I feel that I understand my friends. 1 2 3 4 5
73. I sometimes tell my friends what to do, how to think, how to look or give them advice. 1 2 3 4 5
74. I only tell my friends what to do, how to think, how to look or give them advice if they ask for it. 1 2 3 4 5
75. I love my friends no matter what they do. 1 2 3 4 5
76. I love my friends if they do what I want them to. 1 2 3 4 5

Appendix D

TRUE COLORS ASSESSMENT

YOUTH

Section 1) VISUALIZE YOURSELF: Front of Cards
Turn your 4 cards picture side up and arrange them in order from the one most like you to the one least like you. In the boxes to the right - enter a (4) for the card most like you, a (3) a (2) and lastly a (1) for the card that is least like you.

☐	☐	☐	☐
BLUE	GOLD	GREEN	ORANGE

Section 2) READ ABOUT YOURSELF: Back of Cards
turn the cards over and read the back of each card. Arrange them in order again from the one most like you to the one least like you. Score as before - enter a (4) for the card most like you, a (3) a (2) and lastly a (1) for the card that is least like you.

☐	☐	☐	☐
BLUE	GOLD	GREEN	ORANGE

Section 3) DESCRIBE YOURSELF
Look at the top (horizontal) row of word groups and enter a (4) in the box to the right of the word group that best describes you, a (3), a (2) and lastly a (1) beside the word group that is least like you.

Do the same for all five horizontal rows.

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NICE HELPFUL FRIENDS	☐	ORGANIZED PLANNED NEAT	☐	LEARNING SCIENCE PRIVACY	☐	ACTIVE VARIETY COMPETITION	☐
CARING PEOPLE FEELING	☐	CLEAN ON-TIME HONEST	☐	CURIOUS IDEAS QUESTIONS	☐	FUN ACTION CONTESTS	☐
KIND UNDERSTANDING GIVING	☐	HELPFUL TRUSTWORTHY DEPENDABLE	☐	INDEPENDENT EXPLORING DOING WELL	☐	PLAYFUL QUICK ADVENTURE	☐
SHARING GETS ALONG WITH OTHERS ANIMALS	☐	FOLLOW RULES USEFUL SAVE MONEY	☐	THINKING SOLVING PROBLEMS CHALLENGE	☐	BUSY FREEDOM WINNING	☐
NATURE EASY GOING HAPPY ENDINGS	☐	PRIDE TRADITION DO IT RIGHT	☐	BOOKS MATH MAKING SENSE	☐	EXCITING LIVELY HANDS-ON	☐

Add each vertical column of small boxes & enter the Total here: →

☐	☐	☐	☐

Section 4) IDENTIFY YOUR TRUE COLORS
Add the numbers in each of the 3 large boxes in the 3 sections above. The maximum total of the 3 boxes is 28. Enter the total in the boxes on the right. The highest score is your brightest color. The lowest score is your palest.

☐	☐	☐	☐
BLUE	GOLD	GREEN	ORANGE

Appendix E

To parents of select junior high students at "Murphy Heights" School

Re: Research Project for Masters Thesis in Education

From: Marie Gervais

For the year 2000-2001, I will be researching and writing my Masters of Education thesis on the topic: *"How do junior high students experience values formation through process drama?"* This means that I am interested in working with a group of junior high students to create a play on how youth of this age make ethical decisions. I want to know what kind of a process they go through intellectually, emotionally and socially as they examine and try out their decisions through drama. Students will be lead, by me and possibly with the assistance of a drama student from the drama department of the University of Alberta, through a variety of drama exercises that teach them the same skills they would normally learn in a drama class regarding voice work, movement, improvisation, dance, script writing and play production. In addition, for the purposes of this project, they will participate in reflective work on their own process and what they perceive the group process to be, through writing, photography, audio and video work done during rehearsal/performance and artistic forms of expressing their perception of the values creation process.

This kind of 'process' drama involves frequent questioning and learning to think flexibly to cast oneself in a variety of role play situations as different characters. It can be emotionally difficult at times because it is centered in the personal perceptions of the students and their own stories. At the same time, process drama is very rewarding and satisfying for the participants. As students gain confidence and skill and learn to work with each other, they feel a real sense of ownership and pride in their dramatic work and are often eager to share it with others. As in all group work involving social relations, students may encounter interpersonal conflict and need to be prepared to take some degree of emotional risks while the benefits of meeting these challenges are empowerment and skill in creative problem solving.

My basic plan for this thesis project is to work with a group of approximately 20 junior high students from "Murphy Heights" School, from grades 7-9, once a week after school for two hours, over a period of about four months from September to December, with performances in January. This will result in the production of a play that they write and perform on the topic and process of making value judgments and ethical decisions. We would then present the play to parents and the junior high students at "Murphy Heights" School.

Research tools would include: reflective writing, surveys, checklists, individual interviews with participants at the beginning and end of the process, audio and visual recording used for observation and reflection during rehearsal/performance and oral and written questionnaires. All data (information that is pertinent to my research question) will be recorded in either written or audio visual form and some manner of artistic expression (visual arts, drama, dance, music) which will be the choice of the students following training in the above mentioned dramatic forms and according to their individual talents and training in the arts prior to coming into this project. A written copy of the script will be one of the products of this research in addition to four performances of their work.

Students will have a copy of the script to keep and a photo-memoir book of their process. Their work will be analyzed and put into thesis format, with the possibility of several papers being published using my analysis of the process students go through in creating a play on values formation. Prior to publication, names of all students participating in the project will be changed to insure privacy, and parents will have access to copies of any work involving their children that ensue as a result of this process. Students will have access to all the audio and visual data collected and will, in fact view/listen to a large part of it throughout the creation of their play. Parents and students will have the option to view or listen to any of the audio/visual materials that are being considered for inclusion in the thesis project.

If at some point in the research process, a student or parent of a student wishes to withdraw from the project, this is permissible without penalty. Of course, I would prefer that students who agree to be a part of the thesis project complete the entire time period with the group. Nonetheless, I understand that there are occasions and circumstances that may interfere with the original commitment. Students in the project are expected to attend consistently and punctually all rehearsals and to participate fully and cooperatively in the dramatic process under the direction of Marie Gervais. If a student persistently treats other students in the project or the director (and her assistant) in a disrespectful or abusive manner, that behavior will constitute termination of the student's participation in the project.

Both students interested in participating in the thesis project and their parents must sign an informed consent form stating that they understand the time commitment, associated responsibilities, and are willing to take part in the four month study as well as the four performances and workshops following the creation of the play. Please note that extra rehearsals prior to performance will likely be required in early January. Extra rehearsals will be scheduled both after school once a week and possibly on one or two Saturday afternoons. A complete list of rehearsal dates will be provided to students in late August.

This research project is being supervised by Dr. Joe Kirman, Senior Department Head of Elementary Social Studies at the University of Alberta in the Faculty of Education. It has the full approval of "Murphy Heights" school principal, but is not associated with any part of the regular school drama program. Rehearsals will be held in the drama room of "Murphy Heights" School on a mutually convenient day of the week after school from 3:30-5:30 p.m.

Thank you very much for considering taking part in this research project. Should your child wish to participate, please sign the enclosed informed consent form and return it to the office by June 9, 2000. An audition will not be required as I am only approaching individual students who I feel are both talented in drama and are known for their responsible attitude. Please feel free to contact me at the school if you have any questions or concerns. I would be happy to discuss your response to this project.

Sincerely,

Marie Gervais

Informed Consent Form for Research Project for Masters Thesis

Thesis topic: How do junior high students experience values formation through process drama?

I accept to participate in the Masters thesis research project for Marie Gervais as described in the above letter for September to December of the year 2000, with four performances in January, on the topic of making values decisions through drama. I understand that rehearsals will be once a week after school for two hours at a time and that there will be extra rehearsals in January prior to performance. I agree to participate in all ensuing performances and to have Mrs. Gervais' research published in both thesis form and separate articles either prior to or following the thesis publication. I understand that my name will be changed to protect my privacy. In addition, I agree to the use of my photographs and other identifying information taken during rehearsal and performance and to the use of any recording devices as part of the research. I understand that I have access to all of the research material and will have a copy of the script and a photo memoir book as a souvenir of my time in this project. I also understand that Mrs. Gervais may use some of my dramatic process work to create other arts-based research projects in the future.

Signature of student: ____________________ Date:________________

As a parent of the above student, I accept that my child participate in Marie Gervais' Masters level research project as described in both the letter I received and this permission form.

Signature of parent: _____________________ Date:_________________

Please print the following information for communication purposes:

Full name of student and of parents or legal guardians:

____

____

Mailing address:

____

____

Phone: ____________________

Appendix F

Principal's Permission for Project and Use of School Form

I, _____________, as principal of "Murphy Heights" School, have been fully informed by Marie Gervais, who is currently a teacher in my school, of her intention to run a drama education research project as part of her preparation to write a Masters Thesis in Education for the year 2000/2001. I understand that she has approached selected students from grades 6-8 whom she has taught, and asked them to participate in her project. I know that she has obtained signed informed consent forms from them and their parents. Marie will be working with these students from September to December 2000 with performances in January 2001. I agree that she will have access to my school for rehearsals once a week after school from 3:30-5:30 during this time and will use the school drama room and its contents for that purpose. I understand that she will need the drama room for extra rehearsals in January prior to performances. Marie has informed me that she will consult with the drama teacher who will be replacing her next year to avoid conflicts with use of the drama room and that she will also organize her rehearsal schedule in such a way as to avoid timetable conflicts with other extra-curricular activities taking place after school that might pose problems for students participating in her research.

Marie Gervais has given me a copy of the letter she sent to parents of student participants and I understand that she is conducting her research on the topic of how junior high students recognize, define and articulate their concept of values through drama. I agree to transport my junior high students, with their home room teachers, who are not involved in the project, to "Edge Theatre" to view the completed play and I understand that they will fill out a survey, of which I have a copy, about their concepts of what they value in friendship prior to viewing the play. Mrs. Gervais has my permission to approach my homeroom junior high teachers with this survey and request them to have their students fill it out following the performance of the play.

I understand that Mrs. Gervais will make all the necessary arrangements for transportation of students, payment of busses, and rental of "Edge Theatre" and that this will not involve my school budget.

Signature:_________________________ Date:__________________________

Appendix G

List of Rehearsal Video Clips in Chronological and Thematic Order

(to accompany Artifact 1)

1. Volleyball/drama conflict (decision making scenes) 3 related takes
2. Can I go out Friday night? (problem solving family scene) 4 takes
3. Two boys at recess (problem solving friendship scene) 1 take
4. Little kids at recess (problem solving friendship scene) 1 take
5. Family chores (conflict of needs) 2 takes
6. Family money (conflict of values) 3 takes
7. I'm not going to church! (conflict of values) 1 take
8. Say what you mean, mean what you say (mask friendship scene - unresolved) 2 takes
9. Class discussion - What might change the main character's attitude in the "Say what you mean?" scene
10. The "accident" scene (gossip and its effects – unresolved) 4 takes
11. Gossip scene 2 (gossip and its effects – unresolved) 1 take
12. Gay scene (contrasting contexts) 2 takes
13. Shoplifting scene (progression of story line illustrating the issue) 5 takes
14. Drug scene (progression of story line illustrating the issue) 3 takes
15. Sexual harassment scene (progression of story line illustrating the issue) 4 takes
16. Suicide scene (three sections of scene as they were developed) 3 takes
17. Digital stills of group with running comments

Appendix H

Two Samples of Thesis Rehearsal Plans

Thesis Rehearsal 4, October 12, 2000

Housekeeping: this is a commitment. I really appreciate you coming and doing this. Tell me again what's in it for you . . . I explain why it is important for people to be there.

No VCR today. Next week we will look at some of the work we have on video and discuss it.

**Bring up the chairs and a table again. Bean bags? To re-do last week's game?

Goals

- Finish movement scenes and refine with CD
- Continue trust/loyalty/backbiting scenes and discuss for development (identify needs and values in these scenes)
- Use 'great game of power' set to develop power imbalance relationship scenes
- Audio tape discussion
- Reflective writing on their perceptions so far

Warm-up Games

1. Yes, lets!. . . to get the energy going
2. Add-on movements to CD (lively one**) . . . physicalize, teamwork, risk taking, quick thinking
3. Pass the imaginary object. . . to have more precise movements in the scenes later
4. Reflective writing exercise: (put on soft CD during this exercise)

What do you think we have learned so far? How do you like it? Where do you think we are going with this? Comments on anything you particularly remember..

5. Rehearse the trust/loyalty/backbiting scenes from last week and show again. Discuss needs of characters, values of characters. TAPE***. Photograph a 'conclusive' moment from each scene that they choose themselves.

6. Go back to the movement scenes that preceded the dialogue we just finished. Refine and polish and video them. What is different about the movement from the dialogue?

7. Follow-up from the 'great game of power'. Show photos to remind visually. What kind of a story could you find about this kind of a power imbalance in a friendship? Have groups build their story from their 'set' – anchor it to reality, from their experience. Go through them, one at a time and stage them for conflict. Replace the antagonist who needs to influence the protagonist. What strategies can we use for this? Discuss power problems in relationships and what strategies people have come up with. What does power use tell us about people's values? TAPE.***

8. (Next week start 'family' scenes.*** EVERYBODY BRING A PHOTO WITH AS MANY OF THEIR IMMEDIATE FAMILY MEMBERS IN IT AS POSSIBLE. ALSO BRING A PERSONAL MEMENTO, explain and show example.)

Thesis Rehearsal 5, October 19, 2000

Warm-ups

1. "I'll fix that" improv scene (everyone tries to fix a simple problem and makes it worse)
2. Relationship wheel: p. 79 Theatre for Community and Conflict

Friendship Scenes

- start with movement sequence from a few rehearsals ago, with music ***
- add scenes with dialogue
- to the dialogue scenes, bring the situations to a 'head' THEN have individuals go into the scenes to initiate conflict resolution. Discuss each possibility with the class.
- VIDEO ALL OF THE PROCESS

Power Scene 1 (audio tape)

Initiate a power imbalance scene where one person is overpowering the rest of the group. Ask the group to name the place, the time and the situation. Whoever has an idea for an overbearing personality type, come into the scene to play the antagonist. One person in the group is going to really take offense at the overbearing anatgonist. This will be the protagonist. After playing this scene ask what they observed. What were the values reflected in the protagonist and the antagonist and what does this mean in a problem solving situation?

After playing ATOM to get new groups, each group develops their own power imbalance situation. Play and show. VIDEO

Have each group draw on large craft paper with felt pens, a backdrop of shapes that illustrates the power imbalance in their scene. Put these up on the mirrors*** (tape) and have each group freeze into a tableau to introduce their power scene. PHOTO

Personal Mementos and Family Photos

Photo exercise:
In small groups show photo and talk about it in the following manner -
This is my family…in our house________is really important.
Explain some of the 'rules' in your family and what values you think they show. Are those values blue, gold, orange or green? Who is the 'key' person in your family around whom decisions revolve? From your family experience, create a family scene where there is a problem and everyone in the family has a different idea about what to do about it. Choose people from your group to portray different family members and give them some 'tips' about how to play each character.

Personal memento:
Explain your memento to another person and what it symbolizes to you, exchange mementos and do the same to two other people. Take the memento you finished with and explain it to the group. Owner of the memento explains further and takes it back. What does this memento say about what you value?

Appendix I

Audio Transcription, Rehearsal 2: Friendship Scene

(Shawna explains her story line after showing the scene to the entire group)
The story takes place last weekend. We arranged it the week before. We were supposed to go to the movies and my friend was supposed to come and she couldn't get a ride, so we decided to do it the next week. My mom drove me in. And the people in my group are going to play 'my people' because I really don't want to say names so nobody gets embarassed. Erica is playing my friend from out of town. My friend that my mom drove to the ice cream store would be Amy. And there's my brother – Larry and his friend – Bob. We're all here for ice cream and my friend Amy who isn't from out of town, went behind the curtain (which is the bathroom cubicle) and I go in to fix up my makeup and my friend from out of town does the same and I invite her over for a sleep-over and my friend Amy overheard and felt left out. She got mad and said " What, I'm not invited?" and we got into a big fight so we decided to have a big sleep over and my brother has his friend over…

(I interject – '*Shawna, end your story, it is getting too complicated*')

(to the entire group)

In each of these 5 characters, what do each of them need? What does Shawna need?

Rose: I was gonna do Amy. She wants to feel 'special'.

She needs to feel that she's special to Shawna, right?

What does Erica need as the new kid coming into a strange situation?

Harmonie: She needs to feel included.

Shawna: She IS included.

Harmonie: She needs to FEEL included though. She's coming from far away and the others all know each other.

So what does the brother need?

Sean: A life!

Tori: I really think he needs to go to a mental institution!

So are the brother and his friend essential to this conflict?

All: NO!

They're kind of like extra characters, so we won't spend too much time on them.

What about Shawna – what does she need? Michelle?

Michelle: Friends!

Shawna: I have friends!

She has two friends. One wants to feel included and one wants to feel special. What does she need?

Amy: A compromisation.

Shawna: We did compromise so you shouldn't exactly write that because we already did compromise.

From what they came up with from how they managed to solve the situation what do they value?

Rose: trust.

Harmonie: friendship.

Larry: loyalty

Sean: they value being 'wanted'.

No, being liked.

O.K., they also value everybody being...

D.J.: included.

Teamwork kind of thing.

Sean – right.

Appendix J

Audio Transcription, Rehearsal 5: Gay Scene

I was wondering about what you guys could tell me about what affected you or what you thought about any of the scenes…what sticks in your mind?

(everyone laughs)

Everyone: The gay scene.

Would you say then that the gay scene was the one that most affected you?

Yes! *(more laughter, everyone talks at once)*

One person at a time . . .

Jewels: Well, I know that there's gonna be gay people walking around in the street and you may not even know it. I mean you may not think it's right but that's no reason to make fun of them…they probably think it's right.

Rose: And people should respect other people's privacy too and that should just be between them and that other person, not anybody else.

People's privacy came up as a topic in three out of the four skits. Several times. Keep talking…any other comments?

Michelle: Gossip kills.

Colin: Oh yah.

Michelle: It hurts everyone. You might say that it doesn't but it poisons everyone.

Harmonie: Gossip is a weed. It spreads.

Aly: It's like dandelions. One person starts it and then the whole block has it.

So you're thinking that gossip is like a poisonous thing, like a weed. And the other thing is respecting people's privacy, whether it's a small issue or a big issue…like your sexuality is a big issue. Anything else?

Rose: And even if somebody is gay, you should respect them for that, that they actually would admit and you should actually try to help them if they are having troubles and try to be on their side instead of saying, like ' hey you're gay and I don't like you any more, you're weird and stupid'.

Harmonie: Richard on 'Survivors' is gay.

Everyone laughs.

Why do you think that the whole gay thing is such a big deal?

Sean: Because it's different.

O.K. Explain that.

Sean: Well, normally, it's like guys like girls and girls like guys and then here you have guys together and girls together and it's different because it's just weird. It's not normal.

Jewels: It's abnormal.

You're saying it's weird and abnormal because...why? Because it's not biologically correct?

Sean: That's right.

Anybody want to talk about that?

Bob: Actually its been proven that there's gay rabbits and gay monkeys and it happens in nature, not just with people.

Aly: My cat is gay. Really, I'm not kidding.

So you're saying that since this happens in nature, even if it seems abnormal to us, it is actually natural?

Amy: It is abnormal. And people don't like it because it doesn't happen very often and since they don't know about it, they don't like it.

Are you saying that it is logical that because someone is gay, that they would not be liked?

Harmonie: Because we are not used to it.

The unfamiliar is scary?

Tori: Guy and girl relationships have been around, like forever but guy/guy or girl/girl relationships have only been around for the past 50 years if you really think about it.

Sean: Not really.

Well if you go back to the Old Testament, you will find that it says that homosexuality is not allowed. That is a very long time ago.

D.J.: Ya the queen banished it.

Rose: Well I have some gay friends and they are friends of the family and they are some of the nicest people I've ever met.

Tori: Ya you shouldn't judge people just because you think they are or act as if they are gay.

You you think it depends on how people act whether you are going to judge them or not? If someone is acting very effeminate and talking in an effeminate manner, do you think that that is gonna affect people more than say a sports type gay guy who is acting very masculine?

Everyone: Ya.

Aly: Lots of people are gonna say ' ya he's gay'. Even my mom. She was watching this show and there's this guy on there talking about how he was watching the cooking channel and copying down some recipes to give to his mommy and so she thought he was gay!

Just because he was copying down recipes she automatically thought he was gay because 'guys' don't like to cook?

(Can't tell who says this) My dad likes to cook!

Sean: most girls that are accused of being gay are not so 'dittsy' and most guys that are accused of being gay are not 'sporty'.

So if guys don't act 'male' and girls don't act 'female' then they are automatically accused of being gay?

Sean: right.

Katie: There are people who act girly and they aren't gay and people who don't act gay and they are.

Tori: Like the guy on 'Dawson Creek'. He's so super gay.

Rose: Ya Jack. Will is gay and so Jack is questioning himself and you wouldn't expect him to be gay by how he acts.

So are you saying that people shouldn't judge by what they see on the outside?

Everyone: Exactly! Right!

Jewels: My mom says that gay men are very nice to women and are very respectful to them. So people are calling gay guys names but they're just jealous because they get all the attention from the women. Because they are so nice.
And women like that. Hey I would. I mean I don't know any gay guys but if I did and he was so respectful of me, I sure would like that. I guess it disturbs the guys because they think the fags are getting all the attention from the chicks and they don't even want it…

You think guys are jealous of gay guys because the girls like them?

Jewels: That's what I think.

Bob: The problem is, nowadays, there are so many terms for gays. Some are true, some are how they are acting.

Are you saying people call others gay names or are you saying there are lots of different terms for gay?

Bob: I mean there are lots of terms for gay. It's confusing.

Sean: Another reason guys don't like gays, is because of fear. They think the gays are going to ' hit on me' because they like people of the same sex. And I don't want to be alone with this person.

They feel vulnerable and afraid and they don't know how they are going to handle that if a gay guy makes moves towards them?

Sean: Or they are worried they will become gay themselves.

Tori: O.K. Guys think its O.K. for girls to be lesbians but they don't think its O.K for guys to be gay.

(Everyone laughs)

Why is it different?

Tori: Because guys are turned on by girls doing 'it' together or them watching.
Ask half the guys in our school if they are turned on by lesbians and they'll just say 'ya.' They will.

(Everyone laughs)

Do any of the guys want to comment on that?

Silence.

D.J.: no comment.

Do you think she is off or on topic with this comment?

D.J.: She's right on. It's something – some kind of a weird fantasy. And it just turns guys on, O.K?

Alright, let's not go any further with this one.

(Everyone laughs)

Katie: I can see that guys would be scared if someone they know is homosexual, but I don't see why a guy can't be friends with someone who is gay. I don't see what's wrong with it as long as they think of themselves as friends, nothing more.

Because girls and guys can be friends and that doesn't mean they are romantically involved, you are saying gay and non-gay guys can still be friends.

Katie: Exactly. Like I'm really close with all the guys in my class, but I'm not, 'hot' for them, you know. They're just nice and if one of them turned out to be gay, I don't think they would turn away from each other, since we've been together since kindergarten.

You're in French Immersion and the kids are used to being together. But if you're not in French Immersion everyone is in different classes and you don't develop the same kind of bond.

Sean: No not at all.

Rose: We really don't. The guys are friends, sure, but I admit the French are more closer that the English.

Bob: I was in both and the French kids are closer.

Well, maybe by the time you get to Grade 9 you are close. But let's finish our original topic.

Michelle: I was thinking that if a guy found out that his best friend was gay, he might be worried that his friend would have been thinking about him 'that way' – like 'hot' for him…and he would be frightened and that's why he wouldn't talk to him any more.

It would affect their relationship. Because it puts a whole new dimension on their friendship. Any closing comments?

(Discussion has more or less finished.)

Appendix K

Audio Transcription, Rehearsal 13: Relationship Between Values, Religion, Belief, and Behavior

So people change. And you don't know how they're going to react, right?

Harmonie: exactly. For example take the gay scene. If you are gay, you wonder if people will still like you.

The other thing that comes into the gay issue, which we really didn't talk about at the time, is that people's religious beliefs affect how they view homosexuality to start out with. At the same time, people's belief that they want to be kind to their friends and they don't want the relationship between their friends to change is also there. So sometimes, your religion will tell you one thing, but you might think that you don't want to hurt somebody's feelings and then you are torn between the two. I don't know ... do you guys ever have that dilemma?

Bob: I don't have a religion, so it isn't a question for me.

For you, not having a religion means it won't affect how you treat people?

Bob: right. But listen to Larry. He has a religion and it affects him.

Larry: I go to church and everything. And a few weeks ago, I was being pretty mean to this girl because she is a loser. Well, not really mean, but I won't mention any names and nobody likes her.
(Bob agrees and says, please don't mention names)

Larry: And so it's kind of weird because I'm saying to myself, are you just going to go with the flow? And then just going off with the others.... well, now I'm saying hi to her and being much nicer. Another time me and my other friends...

Are you saying that going to church affected the way you treated her in the end?

Larry: Well, I guess it affected the way you think. I was affected by what the others in my group were doing, but then I thought well, this isn't good. A normal Christian wouldn't act like this. Like, what would Jesus do? Jesus wouldn't laugh at that person.

So are you saying that having an example, like Jesus to follow helps you make your decisions differently than if you didn't have that kind of an example? Is that what you are saying?

Larry: Ya! Like I even ditched Bob! Me and my other friends, a while ago.

Bob: Ya that's for sure.

Larry: Then I was just thinking, what am I doing? So my other friends kind of shunned me for a day or so because I just went off with Bob because he was alone. And I think that people who aren't Christian just don't understand me, but I know what I should be doing.

Bob: I'm just used to that. People do that to me.

Larry: So I'm trying to be a good Christian and not just go with the flow.

Bob: I don't know how many times Larry has ditched me.

Larry: I don't want to hurt other people. I'm trying to be nice.

You are trying to follow your principles.

Sean: O.K. Well. I go to the United Church and they believe that being gay is O.K. There was this woman who went to our church and said "I'm gay." Openly like. She told everyone. People then thought that our religion was bad because we were saying it's O.K. that she's gay and she shouldn't be. It shouldn't be allowed in this religion. And a bunch of people left the church. They thought the church was doing the wrong thing.

It created a split in the church?

Sean: Ya.

And what do you think about that?

Sean: I think that the people who left the church are completely wrong. Just because someone is gay, doesn't mean they are a bad person or that they shouldn't exist. It's just something that happens to people.

Are you saying that your principles shouldn't make you reject people?

Roxan: I agree. Like...people...well I can't say it....

Harmonie: This is what I think. All these people go to one church and they all believe in the same things and they all think they are all the same. So they just 'say' that they think it's just fine to be gay. But as soon as one of their 'own' say that they are gay, it goes backwards and they are put in that situation where they know someone and it becomes bad for them.

As soon as you see it close up...

Aly: I think part of it is out of fear. If they don't know anybody's gay, but then they know someone, well, some of them would just freak out and say they can't be friends with them anymore.

Sean: They are afraid someone will make a move on them.

Aly: Or they're afraid they might be gay, too.

Bob: They are afraid of that.

Katie: So it's going all around in a circle and you don't know what to do.

Either way you lose.

Katie: Right.

Bob: I hear this all the time on T.V. People fear what they do not understand.

If they understood it they wouldn't be so fearful.

Everyone agrees.

Roxan: For me, if I were actually in that situation, I would say, I'm not going to be your friend. And you are going to say that's just mean, ditching a friend like that. But really, most people would decide to do that.

Now if your religion says to you that homosexuality is wrong, but you know that that person is a human being with feelings and a friend of yours, how are you going to relate to that? How are you going to deal with that conflict?

Tori: I'd still be their friend. I have a gay uncle and that's just the way he is and we're used to it.

For you the relationship still is the most important thing. If you thought something was wrong, it wouldn't cause you to hurt the other person's feelings and not associate with them?

Tori: I don't know. He's my uncle and I'm used to him. He's been like that forever and I don't know how I would react because I've never really known anybody else who is gay.

Aly: I think that if I was involved with a church that said being gay is wrong, I think I would actually leave that church and find one that says it is O.K. because I don't think it is a person's choice to be gay or not. Some people are just born that way. And I have a cousin that's gay and he's perfectly normal. I didn't even know until he told me. I don't think there's anything wrong with it and I don't think people should judge them that way.

Tori: I'm religious too. I go to the same church as Larry does. And I don't know what our church really thinks about gay people, but I think it is the person's own choice and you can't judge a book by its cover.

Harmonie: Can I say something?

Sure.

Harmonie: You know if you are friends with someone, and they tell you they are gay, well it will be shocking to you. But you have to put yourself in that person's position. What do you think that person is thinking? You have to respect privacy...

Sean: Ya.

Aly: That's the way I look at it too. If someone has the guts to come out and tell me something like that, I would admire and respect them forever because of that because it takes courage.

Tori: It's hard to tell someone you are gay.

It is very tricky because people are unpredictable and you can't tell how they will react.

Tori: people judge you.

I'm going to throw another idea out to you guys to consider. Sometimes people have a secret that they tell you. For example, a girl who has been sexually abused by a member of her family. If she tells somebody who is a friend of hers, then that information becomes a burden to the friend A lot of times a friend doesn't know what to do with that. So a lot of times, people don't share those kinds of secrets of their lives because they don't know what is going to happen to the friendship. Even though they say "I'm still your friend, nothing has changed," everything feels different.

Harmonie: but they can't keep it in themselves. They can't share it but they can't deal with it alone. They know they are gay and they need to talk about it, to share their feelings. They expect that the friend should understand a little bit even if it feels strange.

You want your friends to understand

Tori: it doesn't mean you have to stop contact with them. I would say, I support you and that's your own choice, but I don't want you to make a move on me. I'm scared of that. I would just say it.

Sean: The thing is, if someone is gay, they are still the same person. Just one different. Well, I knew this woman who was gay in our church. I knew her for three years before she came out and told me. To me it was the same person and so what's the difference?

For you it didn't make a difference at all.

Sean: Well, I knew she was gay but it was still the same.

It didn't affect the core of your relationship. Is that what you are saying?

Aly: I think that is unfair and you are hurting them by not being friends because they trusted you enough to expect that you would understand and then if you don't you betray their trust. You destroy that trust and it will take a long time before they will trust anybody else again.

Trust is a difficult thing to repair.

Aly: For sure.

Thanks everyone. Have a Merry Christmas.

Appendix L

Audio Transcription, Rehearsal 11: Abuse and Mistreatment by Peers

Tori: It's not fun to be picked on. I get picked on all the time – ever since I came to this school.

Roxan: You can't say you've never made fun of anyone before.

Tori: Well, not like that. If I tease my friend, it's not the same because we're friends. Like when I call Larry a midget, he knows it's just a joke.

Lorraine: Maybe he just doesn't say anything but it still bothers him.

Tory: Larry I'm sorry. I know how it feels to be picked on.

Larry doesn't say anything but he is not smiling. He looks down.

Katie: There's a difference between being 'picked on' and being 'harassed.'

D.J.: I agree.

Tori: It's just mean. I don't know why people do it. I could tell them all the things I could pick on them about.

Sean: That's what I do. I just tell them their own bad points.

Tori: I just shut it out. I won't let it bother me.

Rose: That's how the kid at Woodhaven who committed suicide must have felt. Everybody was harassing him and he couldn't take it any more.

(Bob has not spoken but is visibly upset by this conversation.)

Appendix M

Audio Transcription, Rehearsal 13: Gossip

We have the 'accident scene' and the 'I think he's gay' scene. What I just asked you is if you could comment on the first scene and say what you think the values were of all the characters there. What was important to them?

Sean: I think Roxan's character valued trust. She was hoping they wouldn't gossip about her but they did.

Katie: What's important to Shawna is, I think, gossip, having to tell people something new. Something she can run off and tell people that's really big.

And what does that do for her? Why does she value it?

Katie: popularity and attention.

Harmonie: She doesn't have anything interesting from her life to tell so she has to use everybody else's even if it's embarrassing. She doesn't care. She just wants something to tell.

She doesn't care whether it hurts somebody?

Harmonie: No.

Tori: I think that Bob's character is someone that you can really trust and rely on. Like he was kind of just 'there' and not hooked up with anybody so he didn't have to be on any one side.

So what do you think Bob valued?

The truth. Frankness, friendship, being trustworthy, friendship.

Sean: I think Katie valued friendship and wanted to be friends with Shawna. At first she didn't want to spread rumors about Roxan, but since she wanted to go along with Shawna and still be friends, that's why she told people.

Alright. So... someone who follows someone else, what does that person value?

Shawna: being liked.

Ya, That's what I would say. It's more important to them to be liked and popular than to stick to a principle. Well, maybe the principle that guides their actions is 'being liked'.

Tori: I don't think that Katie's character thought it was as funny as she was making it out to be. She was acting like it was funny but you could tell she didn't really believe it.

That's a very perceptive comment. What do you think, Katie, about your character and what Tori just said? Why would you be doing that? Were you trying to be mean? I know you wouldn't normally do that sort of thing but in the drama, why were you doing it?

I wouldn't normally do it. I that kind of situation it gives me attention and makes me feel good...

Don't you think it gives you power to do something like that?

Katie: Yes. I have power over Roxan because of what she did and I know it would totally humiliate her, then saying her secret to a bunch of people.

It's an abuse of power, right? Because you could use the power of love which is what Bob used He had power because he was caring, loving and trustworthy and that's another kind of power.

Shawna: (can't hear the comment)

Harmonie: I can build on what Shawna just said. Roxan reads the note and.... well Katie thinks that the note could really hurt Roxan but she still does it because she doesn't want to be on Shawna's bad side.

Shawna: That way it shows that Katie is between me and Roxan.

Katie: I'm caught between two friendships.

I'm sure most of you have been in a situation similar to that--not an 'accident' like that, but something where somebody tries to hurt you and you thought that person was your friend. So when you are in a situation like that, what do you do?

Bob: prove them wrong.

What do you mean?

Bob: I can't really explain it but ... when people gossip, you can prove them wrong or just totally ignore them and wait until they stop talking. I do that tons of times to my brother and it actually works.

If you wait until they stop talking it will stop the gossip?

Bob: most of the time. They don't get anything from you to continue it so they have to stop because you won't react.

Larry: sometimes, if you just ignore them, they will think 'Well this is no fun' and they'll just stop because they can't get you involved.

So they're not getting a rise out of you so they have no fuel to continue?

Katie: Ya!

Harmonie: you sort of also have to try to put yourself in the position of the person who had the accident. If someone has a problem like that and everyone is staring and it feels so horrible, that's not very kind to take advantage of that. I think about how that person might be feeling.

Katie: But if someone doesn't know what they just did - they don't stop and think, they just blurt it out and they don't care.

So Harmonie is saying that people should exercise caring and kindness and then they wouldn't be hurting others.

Harmonie: like actually put yourself in the shoes of the other person. How would you like to be treated and then you keep your self-esteem.

It doesn't degrade people that way.

Harmonie: right, that's it.

But Katie is saying that when people say something like that they aren't thinking at the time.

Roxan: They maybe think 'is this going to hurt my best friend? I don't care!!!'

Do they think 'I don't care?'

Aly: they don't even think about it. Hurting others is the last thing on their minds.

Katie: It's just something you have to get off your chest, like big news, big gossip...

Bob: But it hurts people.

They don't think about the consequences, just do the first thing that comes to their minds.

Harmonie: Exactly. Well, it may cross their minds, but they think 'my friend will forgive me'.

Roxan: Like you don't matter or something.

Harmonie: If it hurts her, it's not a big deal - that's what they might think.

Are you saying it is basically a lack of maturity? Lack of experience with people's feelings?

Bob: There's no excuse. I've kept people's secrets... like really long, years even.

If you knew somebody's secret you wouldn't tell someone?

Bob: No.

That's because you're kind. You think out of kindness. People who aren't thinking kindness, like Harmonie was saying, they're just impulsive.

Katie: Right.

Sean: I do that all the time. I just jump to conclusions and blab it around and finally I think ... why did I just do that? And I'm thinking that it will be all over tomorrow morning but sometimes it isn't and then I feel bad.

Katie: It's kind of like the feeling of regret.

Sean: I do it and I regret it and I'm sorry.
Sean, what happens to make you feel regretful?

Bob: His conscience.

Katie: You just feel bad inside. That's how you know.

Because you know you have hurt someone.

Katie: Ya. And you shouldn't have said it in the first place - you realize that.

Roxan: That is no way to treat your friend. You know that.

Once you realize you have hurt somebody, you feel bad?

Aly - but that's not the first thing you think of though. That comes after you finished telling everyone.

Appendix N

Video Transcription: Rehearsal to Performance Process 1

Roxan: Well…not just that. I don't believe in God. He isn't real. It's all just a big story like Santa Claus.

Katie: You don't believe in God? What is with you child?

Roxan: I've never seen God.

Katie: God is there. Even though you can't see him. He's there.

Roxan: Nuffy's never seen him.

Katie: Nuffy's just a stuffed toy. He isn't real.

Roxan: I can see Nuffy. I can't see God.

Freeze. So now we have to arrive at a point that is more than just arguing. You've established the problem. We need more arguments.

Katie: You aren't going to grow up to be a normal person if you don't believe in God!

Good. What else?

Larry: Katie can say that God talks to people – like but Nuffy doesn't.

Shawna, could you please sit down, it is so distracting.

Shawna: I can't. I just have to jump!

Go jump over there where I can see you and you aren't behind me. So how are we going to include Gabby? Can she be a friend to pick up on the way or something? Michelle you be the Aunt for this scene in family one. Now we need some really good reasons for the mother. Something better than what we have now.

Katie: You'll go to hell. I can say that.

That's one. What else?

Harmonie: The child can say I'm not sure I really believe all this stuff.

Well, remember that Shannon is five in this scene. In the other family we can have a deeper discussion like that but how does a five year old think?

Shawna: How come I've never seen God? *(Shawna leans precariously on a fragile table prop)*

Shawna, Please! That table will break and we only have one left that is solid for the play! (everyone starts telling Shawna to smarten up and settle down) Shawna you are slowing us down with this distracting behavior. (Shawna stops)

Michelle: Talk about the Santa Claus thing. Parents lie about Santa so they could be lying about God.

Good! Let's do that and just freeze. We don't have to solve everything...well the Aunt says, what Michelle?

Michelle: Time to get going. We don't have all day.

Then what will you say Katie?

Katie: Fine, you stay home with your stupid stuffed animal!

Everyone laughs.

Sean: What if she stays home by herself and hurts herself?

Hey – I like Katie's idea. Parents do that all the time. They say "Well, if you're gonna' be a GOOD CHRISTIAN!!!" and they're yelling and being a really bad example because they're so upset and it is a good contrast...

Katie: My parents did that all the time when we were little. They just said "We're going. So stay if you like" and we never wanted to stay alone, or be bored so we just went.

Great idea! Time to go to church...stay home then...I don't want to be alone! ...bla, bla, bla and we freeze. Ready? Go...

Roxan: You said Santa Claus is real, but he wasn't. Maybe you're lying about God too.

Katie: God is real, just like the Easter Bunny and the Tooth Fairy!

Michelle: (knocks on the door)

Roxan: Hi Auntie Michelle!

Michelle: Time to go folks.

Katie: Fine. Are you coming or not?

Roxan: No!

Katie: Stay home with your stupid toy then! We'll have a wonderful time.

Shawna: Hey! Dad's leaving in five minutes, you better come now!

Everyone leaves but Roxan.

Roxan: Mommy wait! Wait for me!

Listen, don't you think it's kind of lame to say if you believe in the Easter Bunny you should believe in God? Try…let's see…how about…God made everything, do you think that this planet came out of nowhere?…

Larry: Adam and Eve…

Right. And Roxan. Cry. Like a little kid.

Katie: Well, how do you think this earth was created?

Roxan: Nuffy.

Katie: I don't think so. Where did you come from?

Roxan: I came from you!

Katie: This is not working… now, God created everything and everyone…

Michelle: (knocking) Time to go!

Appendix O

Audio Transcription, Rehearsal 14: Premarital Sex

Then the last one is the prom scene. I'd like to take the prom scene so that it's not so much like a movie – they started to change it a little bit – now it is not so much like "She's all that". I want to change the issue here to being pre-marital sex.

Sean: Oh, God!

Everyone: OOOH! (laughs)

Katie: Let's do sex!

Well, I didn't mean we were going to 'do' pre-marital sex! (everyone laughs again)

Rochelle: I'm only 13!

Katie: That's not what I mean!

That's O.K. Don't worry about it. What I mean is...let's say we have the judge at the prom being a male judge and he (remember this is just an idea and you can change this idea to get your own.) Let's say we have two girls that want to be the prom queens and we don't have prom kings in this scene, then there is a male judge and he tries to influence the girls by saying, "If you sleep with me, maybe you'll have a better chance at being prom queen."

Sean: God, no.

(Bob moves far away from the group and sits crouched up. Larry turns his back to the group. The girls are really excited about this issue.)

I think that would make the scene a little more risky because the way it is right now, it's too cute. So, any questions so far?

Aly: It's isn't really junior high related – people sleeping with other people.

Tori: Actually, it is. I know a girl, and I'm not mentioning any names, but she slept with like, a 48 year old.

(everyone groans)

Tori: An he's like a Hutterite. A dirty one! And then you know what?

I think you guys are making this into some kind of an urban legend!

Katie: I thought maybe the two girls, one could be a flirt with the judge…or the judge wants them to dance…like sexually… (Shawna demonstrates. Everyone laughs) Two ideas.

Jewels: but they're so desperate that they'll do it.

Or maybe one does and the other one doesn't. To show the contrast in values.

Katie: Or they could like, say, which one will win? And the judge can't decide and so they try to influence the judge by offering him a favor…

O.K. I think I've got it.

Jewels: Both girls want to be prom queen so bad that they finally break down and do whatever he says.

Both?

Jewels: Well, one is really willing to do whatever and the other one just is thinking so hard about how much she wants to be prom queen and what she would do and how much power she would have and then she thinks "What am I doing? It's only a stupid prom queen thing"

Shawna: Two girls and they just have a problem because one flirts with the judge and it gets her boyfriend jealous.

Tori: That's what it was already. O.K. they just get exploited by the judge who tries to see how far they would go.

Well, we have to have a motivation for doing that – what would be the motivation here?

Lorraine: I was thinking that the two girls, one does sleep with the judge and the other one doesn't but the one that does, gets an STD from it.

Everyone: Hey good idea – risky etc.

Hannah: What's an STD?

It's a sexually transmitted disease.

Tori: You'll learn all about it in guidance! (laughter)

Maybe this is too advanced for the grade 7s.

Roxan: No, no, we're glad to be tipped off! (laughter)

Michelle: The judge could be a teacher, who has a reputation for causing troubles like that with his students. Then they could try to frame the teacher and get the two girls to go along with it and then they catch him, right? And kick him out of the school.

Are you saying that this teacher already has a bad reputation?

Harmonie: The other teachers want to get this teacher out of the school and so they get proof by the girls going along with the plan.

Another twist on this could be that the girls want to frame the teacher and ruin his reputation because they don't like him. So they think that a good way to get him in trouble would be to accuse him of doing something sexual. I actually know a teacher that that happened to and it just devastated him.

Tori: Did he do it?

No he was perfectly innocent and these girls just wanted to get him in trouble because he wasn't giving them good marks or something.

Tori: Wow, maybe I should try that trick on one of my teachers!

Tori, he lost his career because of a false accusation. It's really serious.

Tori: Do you think I actually have the brains to do that? (everyone laughs)

No! (more laughter)

Katie: There could be a tie between the prom queens and then the judge goes from there. That would like give him the motivation…

Sean: This may be too corny… O.K. there are three girls…and so the judge says, "Well if you sleep with me, I'll like take the BEST one as prom queen"

Roxan: God this is corny.

Sean: I told you it was corny. So he actually does it with two of them and the one who says 'no' actually wins and the others are all mad because they lost their reputations and stuff.

Harmonie: First idea is the prom king picks a different girl friend because he thinks she'll win and then he'll be more popular. Second idea is…corny….but…one girl sleeps with the judge because he promises her if she does, he'll pick her. Then the night before, she reminds him and he goes, like 'ya, whatever' and when he reads out the paper the other girl wins and she screams out 'you promised!' out loud and then everyone knows…

Katie: Maybe a lady teacher could overhear and say ' no don't do it'.

Michelle: A possible twist in the story could be two prom kings instead and the judge is a woman.

Michelle, the reason I picked prom queens is because we have more girls than boys here and I thought it would be easier to show the situation with a majority of girls. (Michelle nods.)

So here's the assignment. Divide into your three groups and when you are making your decisions about what side of the issue you are going to show, make sure we have a conflict in values. If we go back to the prom queen idea, I want to see several different people with different kinds of values in conflict. That's what's important for me to see. I don't want to see just one person being the focus or one idea that influences the way everyone else in the scene acts. The same thing goes for the shoplifting scene. One person really thinks that stealing is wrong and that's why he/she stays away from shoplifting. The other person thinks it's more important to belong to a group and so we see the contrast and conflict in values. Remember not to make your story line too complicated. The more elements you add into it, the more the audience gets confused. Pick one or two things from the ideas we discussed, show the conflict and freeze. Just take it that far for now. Don't try to resolve it yet. O.K. somebody explain what I just said.

Michelle: Pick a slant to the issue, show the conflict, make it so that it's not too confusing to the audience.

Katie: You know the not too simple/complicated thing?

Don't make it too complicated. It won't be simple. Believe me.

Katie: Well, Mr. D. has this thing he says about writing an essay…like a mini skirt: long enough to cover the subject but short enough to keep it interesting.

So you think that's a good maxim for the scene or do you think that's a sexist thing to say?

Tori: I don't think it's so bad. Long enough to cover the subject but short enough…

I'm going to give you a new one that's not so sexist.

Sean: Ahh! I like Mr. D's saying!

Shawna: Sex makes it easy to remember.

True. But here's an alternative. It's better to be short and interesting than long and boring. Now go do your scenes.

Appendix P

Video Transcription: Rehearsal to Performance Process 2

Harmonie: Do the dishes.

D.J.: Slams fist on table. DO AS YOU"RE TOLD!!!

Amy: Gimme five dollars and I'll do it.

Harmonie: If you get the dishes done in 15 minutes, I'll give you 5 dollars.

Amy: 10 minutes

Hey! Amy, you are supposed to show that you have a need here! This is not an arguing or bargaining scene. What's your need?

D.J.: She needs money.

Everyone laughs.

Amy: The problem is I don't get an allowance and I should.

Amy that's another issue. This scene is about a conflict between two people who both have a real need. What can Amy's need be in this situation?

Sean: Homework.

But we already have that in the previous scene. How can this one be different? Anyone?

Shawna: She needs a haircut!

Alright here's an idea. Amy needs a haircut but she never gets an allowance. How's that?

Harmonie: But I'm the mom and I could just say that I always pay for it so that doesn't work. Maybe I could pay her and if she doesn't do her work that's why she doesn't get paid.

O.K. Let's try it.

Harmonie: Stop arguing and do as you're told!

D.J.: DO IT!!!

Amy: No. I can't. I have a big exam and me and my buddy already planned to go over to her house and study for it. I have to go or I'll fail the exam!

Harmonie: You can do that after your dishes if you get them done in 5 minutes.

Amy: 15.

Harmonie: That's too much time.

Amy: 10 then.

Stop. Amy you are not showing your need. You're just saying 10? 15? 5? And keeping it at the argument level. Tell your mom how you feel. Act concerned. Say "I promised my friend we'd do this. And hey, I'm worried about this exam. Say it like it really matters to you. Show that you really have a need. Stand up to increase your power.

Amy: I promised my friend I'd go. And if I don't go she'll hate me. She won't be my friend anymore.

Harmonie: Do your dishes and then you can go. No arguing. If you whine, you can't go.

D.J.: Do your chores!

Amy: Fine!

I'm still not really happy with this scene. I'll tell you why. Conviction. I'll play your part Amy. Everyone else is the same.

Mom! Wednesday night is the biggest supper and it takes at least a half an hour to do all those dishes. I'll never be finished in time and then I won't be able to study with my friend and then I'll fail the test. Mom. Please, can't I just trade nights with somebody else?

Harmonie: You'll have to talk to them.

Can I trade with one of you? I'll do another night of dishes so I can go study.

Sisters: No way. You always try to get out of dishes.

Harmonie: I guess you're stuck with the dishes.

Sighs…I hate doing dishes. This is so unfair.

D.J.: I like it better when I get to yell.

Amy. See make it bigger and more. This is the last time we film this scene, no matter what it looks like. Go.

Amy: Mom. I'll fail if I don't get in my study time. I'm really worried about it.

Harmonie: When the dishes are done, you can go.

Amy: Can't I trade with one of them?

Sisters: NO! Forget it.

Amy: Can't grandma do them?

D.J.: GO!

Amy: ….but I promised my friend….

D.J.: NOW!!!

Amy: *covering her ears* Ouch!

D.J., I'd call that 'overkill' but we are not redoing this scene. Aliens enter. Focus and quiet everyone!

Alien 1: There are a lot of complicated needs here.

Alien 2: What will they do?

Alien 3: Let's find out – could be interesting.

Alien 3: Hey Mrs. Gervais, did we do the right thing?

Well I wasn't expecting that but let's go with it. Can this family do a scene where there isn't so much yelling?

D.J.: I love the yelling part.

Well, don't make it cheesy. Just make an effort to solve the problem. Be creative.

D.J.: Do I get to yell?

We've got the yelling. Time to move on. How about Harmonie saying "Honey, it's not going to help to yell..." and then you have 10 seconds to solve this problem.

Harmonie: O.K. Honey, yelling won't solve anything. Now Amy. Get your dishes done and then go. Be quick.

Amy: Sure.

Harmonie: Was that better?

Well...it's getting better. We'll move on. Aliens freeze that group and go to the next family. Alright?

Rose: We don't know what to say. The aliens need better lines.

We'll figure it out. Now family one, I want to see Roxan and Shawna clearly. Stand. No banging on the blocks. O.K.

Shawna: Say mom, you remember Julia's party?

Katie: Julia who?

Shawna: Julia Einstein.

Katie: Any relation to Albert?

Shawna: Mom, please. I never get to do anything. And this is my first party. It's not fair.

Katie: What are you talking about? What do you ever do for me?

Shawna: Hey! I babysitt Shannon and Jamie all the time!

Roxan: Ya, she does.

Katie: You do not treat me with any respect at all.

Shawna: That's not the point. I want to go to this party.

Katie: It's always what you want, you want, you want. You're not going.

Shawna: My reputation counts on it!

Freeze. Last time we played this scene the mom asked some good questions, like 'Who's going to be there? Where is this party? Will there be alchohol? So ask questions to advance the scene instead of arguing. Arguing is boring to watch. And remember that this scene is a conflict of wants. What do you want, Katie, other than just not for Shawna to go?

Rose: She's worried about her daughter not being safe.

Right! Show that you are worried about her safety.

Katie: I've had this argument lots with my mother. I know what to say.

Good. Katie. Add the stuff a mother would be concerned about. But Shawna, why do you want to go? What's your desire here?

Sean: Guys.

Shawna: Getting up in the popular crowd, like.

O.K. Try it.

Shawna: Mom! I need to go to this party!

I WANT to go – 'want' Shawna.

Katie: Are the parents going to be there?

Shawna: Of course.

Katie: I think I should phone the parents and check it out. And make sure you can get a hold of me at any time if there is a problem.

Shawna: Here's the phone.

Katie: The number?

Shawna: 963-2289.

Katie: This is Shawna's mother. I'm calling about the party. Will you be home? O.K. And can Shawna call if she needs me? O.K. Well, I'm not sure yet.... Fine.

Katie: They will be home and you can phone if you need anything.

Shawna: Why did you want me to be home anyhow?

Katie: To babysitt these two.

Shawna: I could call Amy.

Katie: Isn't she going to the party?

Shawna: Who would invite her?

Roxan: Amy's a nerd. I don't like her. I only like my sister.

Shawna: Stop it! This is between me and mom!

Katie: How much will this cost me? Money is a problem in this family. I don't need extra costs when I have a babysitter right here that I don't have to pay.

Shawna: How about I pay half?

Katie: Phone Amy. See if she's free.

Shawna: Hi is Amy there? Hi Amy! It's Raya. Are you busy tonight? No? Could you babysitt Shannon and Jamie tonight? You can? How much do you charge? 15? Wow that's cheap. Can you be here at 7:30? See you later then and thanks!

Katie: You're telling Amy all this stuff and you don't even have permission to go!

Freeze. This is a good spot to bring this to a conflict and then try a solution. Now in family two let's have bigger stakes, bigger problems. Aliens come in and say...what? What will you say?...

Alien 3: The children on our planet never argue like this.

Alien 1: What are you talking about this happens all the time!

Alien 2: Where have you been?

Alien 3: I've never seen anything.

Alien 2: Open your eyes. Wake up and smell the coffee! Conflict is everywhere!

Alien 1: Stop bickering! Let's go back to the other family.

Hannah: Hey mom. Can I go out on Saturday night?

Harmonie: You'll have to talk to your father.

Hannah: Dad…can I?

D.J.: No.

Hannah: Why not?

D.J.: I don't know. Ask your mother.

Hannah: She said to ask you.

Stop! Advance the scene! That's exactly what I don't want! Arguing is not interesting and doesn't move towards a climax! Identify what you want for your daughter D.J.

D.J.: I don't want her to go.

Why?

D.J.: Cause I said so.

Harmonie: She might take drugs. And I have another idea. I'll say "Don't you think we know our child better than that? We can trust her not to take drugs".

O.K. Move downstage and talk just father and daughter to increase the energy. Use that drugs idea.

Hannah: Can I go Dad?

D.J.: No. I read the papers you know. I know what kids these days are getting' into. I don't want you goin' off and doin' no DRUGS.

Harmonie: Honey. Don't you think we know our child better than that?

D.J.: You told her to ask me so she's askin' me. Now you stay out of this woman!

Everyone gasps. They all start talking at once and acting as if they were all characters in the scene doing it their way. Me: That was excellent. Good raising of the stakes. Let's keep this going. (to everyone else) But you need to stop babbling in the background! This is the boring part of play building. It's not pure improv and it's not the perfected, polished script and this part is tedious. Please be patient *because it doesn't help to have everybody talking in between the problem solving. Harmonie, where are you taking it from?*

Harmonie: Same place.

D.J.: No. You're stayin' home. And we're discussin' this in private. What about alcohol?

Hannah: Don't you trust me?

D.J.: Tell me what's happenin' at this party. Who's in charge?

Hannah: Can I just go?

D.J.: You keep on askin' I'm gonna' send you to your room!

Hannah: It's the biggest party of the year!

D.J.: I guess you'll have to wait til' next year then. What grade are you in, 9? I didn't even look at girls until I was in grade 12! No. You ask me another question, you're grounded for two weeks.

Good. D.J. you are going to do some negotiating next. Aliens will enter now. I apologize to Michelle and Gabby – I know you are bored waiting for your scene. As soon as we finish these for the script, you are both in the next scene – it just happened that way because of people being absent and the holidays and everything. Sorry girls.

(girls look annoyed but nod) Aliens? What do you think about the way the father and the kid are interacting?

Rose: Bad.

Aly: And the father is always talking back to his wife and is so mean to his daughter.

Good. The aliens are going to say they don't like the way D.J. interacts with his daughter. Then what aliens?

Rose: Isn't there some way we can solve this?

Bob: He could say 'Dads on our planet are not that mean."

Fine. Let's go. D.J. you are pointing to Hannah, frozen, asserting your authority and stay frozen while the aliens are talking.

Alien 3: Dads on our planet aren't that mean.

Alien 2: I wonder if there is any way they can work this out rationally?

Alien 1: No kidding. Is there a way both sides could be happy and it's fair?

Now is there a family member who has an idea of how to intervene in a way that will affect the Dad's behavior?

Tori: The grandmother can say "that's no way to treat your daughter. I was nice. I let you do whatever you want."

Nice is one thing but we need to solve the situation, not just 'give in'.

Katie: In my day, children didn't whine and cry about things, they just obeyed.

Good that heightens the conflict.

Harmonie: We used that line already. We need something else.

Michelle: Grandma should say she didn't bring him up to treat women like that and he should at least listen to Jessie's side of the story.

Great. Let's try that one.

Harmonie: We need a curfew.

This is what my husband says when my teens want to go to a party. He'll say, well I always trust you. It's the other kids I don't know and don't trust. So if the other kids are drunk or taking drugs what will you do?

Hannah: I'll call home and get Dad to pick me up.

Good. D.J. says 'go to your room' and grandmother comes in. It looks more effective if you come and stand next to D.J. or Hannah instead of sitting on the block. Let's use Michelle's line. D.J. go.

D.J.: I told you to go to your room now go.

Erica: I didn't bring …you up to… treat women like that. *(she gets tounge tied and messes up the line. She is laughing so hard she can't concentrate.)*

Erica, do that great grandmother voice from last practice. "Son listen to me, I'm your mother. Now..." O.K? Go Erica.

Erica: Son, listen to me. I didn't bring you up to treat people like that. You should listen to her side of the story. Let her explain to you why she wants to go to this party.

D.J.: *(reluctantly)* Fine. Why do you want to go to this party anyway?

Hannah: Everyone from school is going to be there.

D.J.: Everyone who does DRUGS in school?

Hannah: No. Nobody does drugs in my school.

D.J.: What happens if you go there and people are doing drugs? What then?

Hannah: I could call home and get a ride.

D.J.: Do you have enough sense? Can I trust you?

Hannah: Dad! You can trust me!

D.J.: You take my cell phone and call every hour or I'll be worried.

Hannah: Thank you!

D.J.: And I want you home by 1:00 at the latest. How are you getting there?

Hannah: My friends are picking me up.

D.J.: Not another word YOU HEAR?

D.J., can you say instead, "Do we have a deal here?" and don't point your finger at her because you have softened up at this point, so keep it less pushy.

D.J.: Do we have a deal here, young lady?

Hannah: Yes. *(they freeze)*

Appendix Q

Audio Transcription, Discussion Following Performance: Suicide Debriefing

I have a concern that Mr. K. brought up and I also want to bring it up with you because I think it is important. The suicide scene . . . if there are some people who are having suicidal thoughts and they saw that scene without any explanation, or thinking that there wasn't anything to do if you are feeling suicidal . . . well, they might not know what to do if they had suicidal thoughts. And maybe the play would reinforce those suicidal thoughts. So the reason we fell down at the end when Angela died during that scene was because its almost like everyone dies a little bit inside when there is a suicide in the community. It just destroys the community. I don't know if you remember a few years ago when Cory killed himself. . . you weren't in junior high. It just destroyed the junior highs here. It took us about a month to get back to normal again. It was so awful. So, I'm worried . . ..

Tori: You've gotta take stuff like that seriously.

Right. And I put a note in the teachers' mailboxes asking them to talk to their classes about what to do if you are having suicidal thoughts. And what do you do if somebody says to you that they are thinking of killing themselves. I just wanted to read the last paragraph to you so that you know what I wrote. It's not that I suspect any of you would try something like that, I think you're all on an even keel, but I could be wrong. So after I read it you can respond to it, O.K.?

Rose: And if someone says to you they want to kill themselves you shouldn't act like Jewels in the play . . .

Jewels: Or say what that person said to Tori about killing herself!

That was a horrible, mean-spirited thing to say.

Tori: I said "Hey you should just shut up O.K? This is like SERIOUS!" and

he's like, "no it's not . . . duh". I was so mad.

I'm going to read it. "The suicide scene shows how the death of one makes everybody die inside. It is a community disaster. After the mock suicide scene, students need to discuss what lead the protagonist to such drastic measures and how this could be avoided. What do you do if you are experiencing suicidal thoughts? What do you do if a friend confides those thoughts to you? I would feel reassured if I knew you took some time as homeroom teachers to discuss this issue with your class. The problem with this kind of research is that because it opens a 'can of worms', misconceptions for the audience could occur that are worrisome. I would like to think that all

Meridian Heights students clearly understand that they need to seek outside help if they feel suicidal and that their friends would know to take them seriously and not keep it a big secret until it is too late." There is somebody in this school who was on the verge of committing suicide. Two of her friends and her parents knew about it and they did nothing. It's a good thing Mr. K. intervened. So if somebody ever says something like that to you, it's an important statement.

Shawna: Who was that?

I don't know and even if I did, it's a confidential issue.

"It is also important to know that continually excluding people leaves emotional scars. Our words, actions and attitudes towards others are very important. In fact the young man from Woodhaven school who took his life last year experienced exactly what our suicide scene portrayed. The words "You don't have the guts to kill yourself" and "Nobody would miss you anyway" were the last words he heard from his peers before he took his life."
Any thoughts about that suicide issue?

(everyone is very quiet for a moment)

Tori: I want to know who laughed at that part in the play. I seriously do.

Rose: So do I. I'm gonna' rat him out.

Katie: And even that person who told Tori to go kill herself. That was so…

Tori: It made me so mad.

It's cruel. Don't you think it's mean-spirited to do something like that?

Rose: Somebody committed suicide at the high school last year and I went to his funeral and it broke a lot of people's hearts. It was so sad.

Tori, if somebody says anything like that to you I think you should say "this is serious. Get a life".

(everyone nods and agrees at the same time)

Jewels: About the junior high school, I knew the guy who killed himself and I know his best friend and he can't even go to school. He's like, doing 'Outreach' because he can't handle anything. He hasn't come back from the death of his friend.

Shawna: We should take this play to the one act drama festival. It's really important for other kids to see this play. I mean everyone is asking these questions, you know.

D.J.: I think we should go to the festival with this play too.

Harmonie: Ya.

Rose: Me too.

Tori: My best friend's brother was best friends with the guy who killed himself and he doesn't even talk to his family barely. Like I went over there to talk to him and he just barely talks and he's so dark and I don't think he really knows how to handle it.

Well I hope his parents are aware and concerned about it.

Tori: Oh they are. His step mom is so worried about him. She's always talking to him and tries to do nice stuff for him.

Rose: But he just blocks them out?

Tori: No he lets them in but he doesn't talk to anyone else or them really. He doesn't really have any friends.

That's because often if somebody commits suicide there is a rash of other people committing suicide because it brings everyone down so much. It is such a destructive thing – maybe the worst thing that can happen to a community to destroy hope.

Tori: He's super close with his sister. That's the only person he talks to.

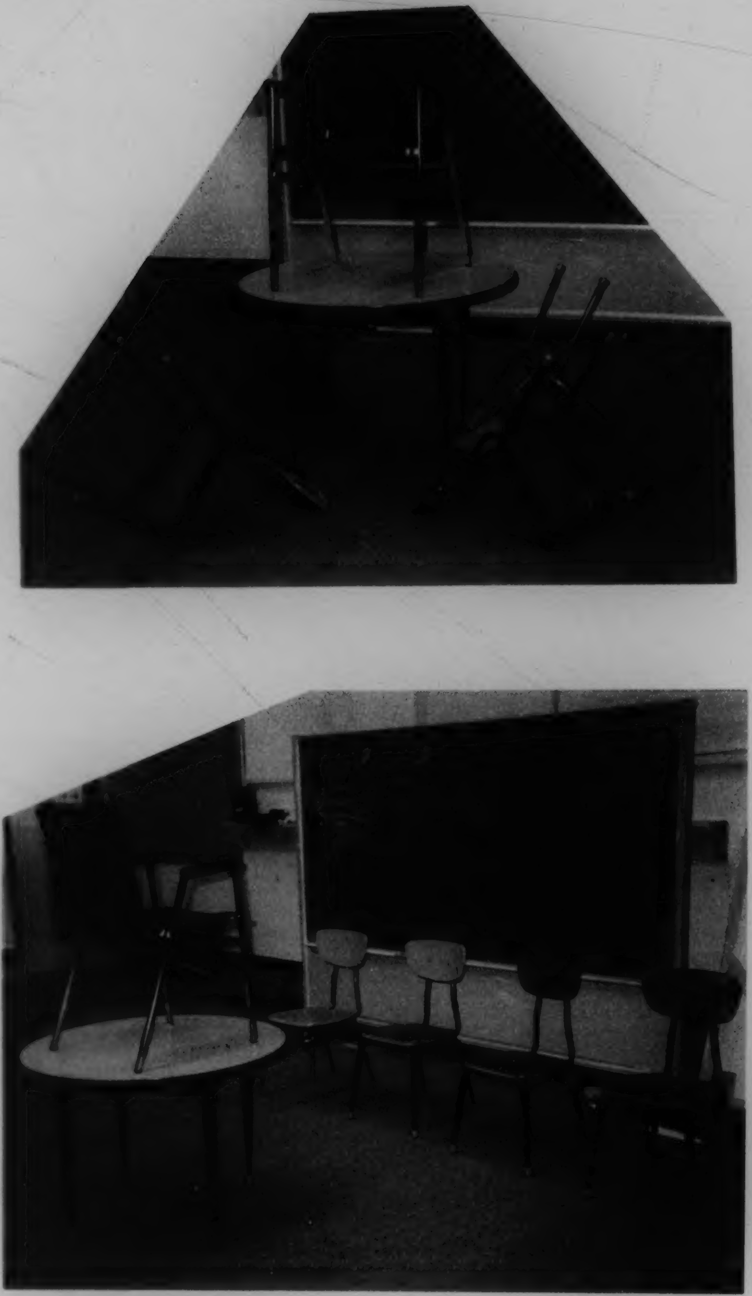
Good thing he is talking to his sister. That's helpful.

Rose: It hurts so much it feels like you just can't live without the person who died.

Appendix R

Photo Scrapbook Compiled for Research Participants

- **Drama work prior to building the Collective**
- **Scenes chosen for "T-files: Life on Earth**
- **Impromptu moments**



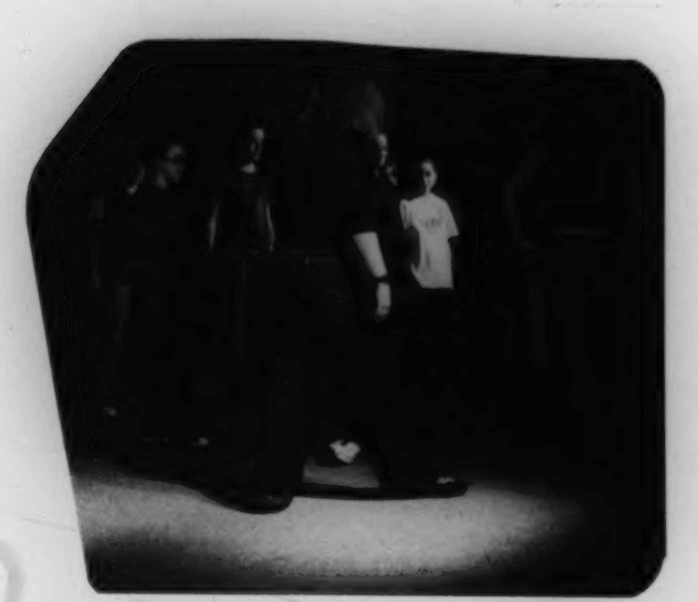
Power imbalance relationships using simple set items

Power imbalance relationships
using set and students together

Family tableaux

scenes not included in the play

Scenes from the play "T-files: Life on Earth"



Building the large group scenes

Impromptu moments

BRAT

"We had a lot of fun doing this project!"